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The Library of Congress  
QUARTERLY JOURNAL OF  
CURRENT ACQUISITIONS

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CONTENTS

ARTICLES

PAGE

Mr. Jefferson to His Namesakes. DAVID C. MEARNS..... 1

ANNUAL REPORTS

Music. EDWARD N. WATERS..... 9

Prints and Photographs. ALICE LEE PARKER..... 28

Hispanica. HOWARD F. CLINE..... 40

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# Mr. Jefferson to His Namesakes

A GIFT of unusual interest, poignancy, and attraction has been received from Mr. and Mrs. Bancroft Hill, of Baltimore. It is a copy of the "editio prima Americana" of Cicero's *De re publica*, printed at the office of the *North American Review*, and published by Oliver Everett, of Boston, in 1823. It is bound in red morocco, elaborately tooled and stamped, all edges gilt, by Frederick A. Mayo, of Richmond, whose chaste label is affixed to the marbled endpaper of the inside front cover. But its greatest interest derives from three preliminary leaves, the rectos of which are fastidiously inscribed in the hand and by the "crippled wrists" of Thomas Jefferson. Together they constitute a moral or ethical testament.

It should, perhaps, be noted that until 1820, when Cardinal Mai discovered a third of the treatise in a fourth- or fifth-century Vatican palimpsest, *De re publica* was known only by that part containing the *Somnium Scipionis*, or "Dream of Scipio." In other words it was a recently recovered work in which, after a silence of centuries, the author seemed suddenly to address a later generation.

Mr. Jefferson had written (to John Adams, on December 10, 1819) that the letters of Cicero "breathe the purest effusions of an exalted patriot," and when, in the autumn of 1823, he received a copy of the edition of *De re publica*, just published at London by J. Mawman, as a gift from his friend, Francis Walker Gilmer, he acknowledged it (November 25, 1823) with the statement: "You have made me a magnificent present in the newly found

work of Cicero; and the more precious, as the like is not to be had in the US." This would suggest that he did not learn of, or acquire a copy of, the first American edition, published in the same year, until some time later.

As to the three inscribed leaves, it would appear that they have been known hitherto only through the copy Jefferson retained in his papers. This copy, in the Library's possession, gives no indication that the recipient's copy was written in a book. The first leaf reads:

Th Jefferson to Th Jefferson Smith

This letter will, to you, be as one from the dead; the writer will be in the grave before you can weigh it's counsels. your affectionate and excellent father has requested that I would address to you something which might possibly have a favorable influence on the course of life you have to run. and I too, as a namesake, feel an interest in that course. few words will be necessary with good dispositions on your part. Adore God. reverence and cherish your parents. love your Neighbor as yourself; and your Country more than yourself. be just. be true. murmur not at the ways of Providence. so shall the life, into which you have entered, be the Portal to one of eternal and ineffable bliss. and, if to the dead it is permitted to care for the things of this world, every action of your life will be under my regard. Farewell.

Monticello. Feb. 21. 1825.

Who was Thomas Jefferson Smith? Henry S. Randall, who, in the third volume of his *Life of Thomas Jefferson* (New York, 1858) reproduced the text, identified him only as "a little namesake, whose parents resided in Washington." But Helen Claire Duprey Bullock, in *My Head and My Heart* (New York, 1945), refers to him as

"the son of his [Jefferson's] old friend, Samuel Harrison Smith." Mr. Smith and his wife, the former Margaret Bayard, had, as reported in the sketch in the *Dictionary of American Biography*, "a son and three daughters." According to their grandson, J. Henley Smith (Columbia Historical Society *Records*, vol. 4, Washington, 1901, p. 102), his father's name was J. Bayard H. Smith! Joseph Gaston Baillie Bulloch, in his *History and Genealogy of the Families of Bayard, Houstoun of Georgia, and the Descent of the Bolton Family* (Washington, 1919), was more specific, declaring: "Samuel Harrison Smith, married Margaret Bayard, daughter of Colonel John Bayard, and had: 1. John Bayard Harrison Smith, of Baltimore, Md. 2. Julia Smith. 3. Susan Smith. 4. Ann Smith."

But neither Dr. Randall nor Mrs. Bullock mentioned the fact that, aside from the opening lines and other minor variations, Mr. Jefferson was merely quoting himself.

From Philadelphia, on January 1, 1824, Sarah Fenimore Grotjan, daughter "of a revolutionary Officer, who is still alive," and wife of Peter A. Grotjan (1774-1850), merchant, informed the master of Monticello in the course of a letter:

The business to which I am bold enough to draw your present attention . . . concerns only myself, and the future welfare (as I hope to prove) of one individual of my little family.—I do hardly know in what terms to broach to you the subject of my present solicitude, but trust that the feeble powers of my explanation, will be aided by the benevolent interpretation of the most experienced sage of our age & country. . . . I have now been married nearly 15 years, and am the happy mother of five living children,—the last being a son, and newly born, I have resolved to bestow upon him the name of Thomas Jefferson Grotjan. I here shall have to trespass upon your patience for a few moments, in order to convince you, that neither vanity nor pride have actuated me in this resolve; but that my motives to promote the future welfare of my offspring lay deeper than

the gratification of pompous ostentation.—I am aware of the habit of many parents naming their children after illustrious personages of every age and condition, which they are at full liberty to do, nor would I have taken the freedom, to address you on this subject, if my views were not extended beyond the mere nomination.

The favour I request of you on the present occasion, as the chosen godfather of my child, is, to honour me with a letter addressed to my son, acknowledging the behest made by me, if it contains but two lines, signed by your ever revered name.

This testimony of one of the fathers of our blessed country, will be to me the most invaluable bequest; and should, which God grant, my son grow up to manhood, and inherit the spirit of his father & mother, it will be to him a talisman, calculated to operate on him through the course of his life. It will stimulate him to imitate the virtues of those heroes and sages, whom it was not his fate to know, but to whom he will feel himself drawn as by consanguinity, being in possession of the only posthumous testimony in the powers of mortals to bestow.

Excuse me for the length to which I have found it necessary to use in describing my feelings upon this subject, and should ought of what I have advanced, appear to you extravagant or visionary, have the charity to place it to account of the known weakness of our sex.

The sage replied on January 10:

Your letter, madam, of the 1st inst. has been received, informing me that I have a namesake in your family, to whom you wish me to address a line of exhortation to a virtuous and patriotic life. I have done it in the inclosed letter. I am duly sensible of the indulgence with which you have kindly viewed the part I have acted in life. the times in which my lot was cast called on every citizen for every effort of his body and mind; and, if in the parts assigned me, I have been able to render any service, I am thankful for having been made the instrument of it. I learn with pleasure that you have the blessing of a promising family, and sincerely pray and trust that it may continue a blessing thro life, and I tender you and your family my best wishes and respects.

The enclosure, as found in the retained copy in Jefferson's papers, reads:

Th. Jefferson to Th. Jefferson Grotjan

Your affectionate mother requests that I would address to you, as a namesake, some-

thing which might have a favorable influence on the course of life you have to run. few words are necessary with good dispositions on your part. adore god. reverence and cherish your parents. love your neighbor as yourself; and your country more than life. be just. be true. murmur not at the ways of providence and the life into which you have entered will be the passage to one of eternal and ineffable bliss. and if to the dead it is permitted to care for the things of this world, every action of your life will be under my regard. farewell.

Monticello Jan. 10. 24.

Peter Adolph Grotjan, native of Hamburg, came to America in 1795, settled at Philadelphia, prospered, became active in Pennsylvania politics, and served for a time as county auditor. In 1844, when he had reached 70, he wrote his memoirs. The manuscript is deposited in the Historical Society of Pennsylvania, but a condensation, prepared by Mrs. Ellen Davenport Cook, wife of his great-great-grandson, was published in two parts in *Harper's Magazine* for December 1935 and January 1936, under the title "Memoirs of an Early American." The following passages are excerpts:

During this period of time [the winter of 1802-3] Congress was in session and, as my business called me weekly to Georgetown, I spent a considerable part of my time with Aaron Burr, then Vice President of the United States. Through his friendship I made the acquaintance of Thomas Jefferson. In this great, good, and wise patriot I realized all the expectations I had formed . . . It appeared to me that every action of his life and every object of his pursuits had a tendency to benefit his fellow-men, to elevate and enlighten their minds and, in short, to disseminate such principles as would fit the nation for the high purpose of self government. . . .

Dr. Matthews' house again became the center of my daily visits, and as he had a large circle of friends, I made several agreeable acquaintances. Through their next-door neighbor, Mrs. Lausatt, I became acquainted with the young lady who subsequently became my wife, Miss Sarah Fenimore. The person of this interesting young lady was of middle size, just tall enough to be graceful, of a very fair complexion, and her

frame femininely handsome. Her personal advantages, however great, were left in the shade by the qualities of her mind. The sweetness of her temperament was innate and unaffected, and set off by the advantages of education, extensive reading, and an astonishing memory. Our friendship for one another originated not from design but from similarity of sentiments, from love of literature, historic, didactic, and poetic. Our ideas moreover agreed in Religion and Politics. What wonder then that we were irresistibly drawn toward one another, and the purest friendship grew into the most lasting love. It was not long before I solicited this young lady to permit me to lead her as my wife to her own home. To this she consented, and our wedding took place on the 24th of October, 1809.

A few years after my marriage I started a paper for merchants. . . .

My time was now completely occupied, and the little leisure I had left I devoted to the society of my wife and to my growing family. When my third son was born in December, 1823, your mother and I decided to give him the name of that great and admired patriot Thomas Jefferson. Your mother realizing that Thomas Jefferson was nearing the end of his long and useful life, decided to write to him asking him to send the boy a letter of advice that he could keep the rest of his life, and on January 12, 1824, the . . . letter arrived. . . .

As my son grew older he shared my admiration for the great statesman, and this letter became his most treasured possession.

In 1834 that great warrior General Jackson, then President Jackson, was invited by the democrats of Philadelphia to visit that city. I had battled in the cause of this great statesman since 1822 and had been among the very first to bring his name forward for the presidency. I was therefore appointed a member of the committee of reception. A public procession took place, which for splendor and enthusiasm exceeded every former event of a similar kind. . . .

The evening before the departure of General Jackson, I took the opportunity of introducing my son, Thomas Jefferson, then about eleven years of age, on which occasion he presented to General Jackson the letter of advice received at his birth from that great and wise patriarch of Democracy, with the request that General Jackson add a few sentiments of his own to that invaluable letter. This was in the audience room of the Indian Queen Hotel. General Jackson soon retired and in about fifteen minutes sent

the original letter back on which he had written his own sentiments and signature.

Andrew Jackson's letter:

"Altho' requested by Mr. Grotjan yet I can add nothing to the admirable advice given to his son by that virtuous patriot and enlightened statesman, Thomas Jefferson, which he sent this young man. The principles which he sent to the youth contain the purest morality and inculcate the noblest sentiments. I can only recommend rigid adherence to them. They will carry him through life safely and respectably and what is far better they will carry him through death triumphantly, and we may humbly trust they will secure to all who in principle and practice adopt them that crown of immortality which is described in the Holy Scriptures."

I cannot do better, my dear children, than to end these memoirs, by recommending to you as the guide for the lives that lie before you, the advice of these two noble patriots, Thomas Jefferson and Andrew Jackson, who devoted themselves wholeheartedly to Democratic principles and the welfare of their countrymen and who have been a guiding and stimulating influence in my own life. Farewell.

The memory of Grotjan *père* erred in supposing that General Jackson wrote his ratification of the Jefferson behest in 1834; actually it was on June 9, 1833, when Jackson stopped in Philadelphia on his way to New England. It is published in the *Correspondence of Andrew Jackson*, edited by John Spencer Bassett (Washington, 1931), p. 108-9, where it is transcribed from a facsimile in the Massachusetts Historical Society. A somewhat garbled account of the document was published in *The Historical Magazine*, Second Series, Vol. 8, No. 1 (July 1870), p. 50.

The detailed information discoverable concerning the letter to Thomas Jefferson Grotjan only increases the regret that nothing has been learned concerning Thomas Jefferson Smith. No covering letter appears in the Library's Jefferson papers or is mentioned in Jefferson's "epistolary record." According to a statement by Mrs. Norris Clayton Leonard, of Baltimore, published in the *William and Mary Quarterly*, Second Series, Vol. 5, No.

1 (January 1925), p. 54, her great-great-grandfather, Meriwether Smith, born 1769, and married to Sarah Payne, June 9, 1796, had a son named Thomas Jefferson Smith, but nothing has been found to identify him with the recipient of *De re publica*.

How did his "affectionate and excellent father" present his petition? How was the response conveyed? Perhaps in person. But it is clear from the lavish dress of the book and from the care he took with the dedication that Mr. Jefferson set some store by his gift. On the second preliminary page he carefully transcribed the following lines:

The portrait of a good man by the most sublime of Poets, for imitation  
Lord, who's the happy man that may  
To thy blest courts repair;  
Not, stranger-like, to visit them,  
But to inhabit there?  
'Tis he whose every thought and deed  
By rules of virtue moves;  
Whose generous tongue disdains to speak  
The thing his heart disproves.  
Who never did a slander forge,  
His neighbor's fame to wound;  
Nor hearken to a false report  
By malice whispered round.  
Who vice, in all its pomp and power,  
Can treat with just neglect;  
And piety, tho' cloath'd in rags,  
Religiously respect.  
Who, to his plighted vows and trust,  
Has ever firmly stood;  
And, tho' he promise to his loss,  
He makes his promise good.  
Whose soul in usury disdains  
His treasure to employ;  
Who no rewards can ever bribe  
The guiltless to destroy.  
The man who, by this steady course,  
Has happiness ensur'd,  
When earth's foundations shake, shall stand,  
By Providence secur'd.

This, of course, is the fifteenth of the *Psalms of David, Fitted to the Tunes Used in Churches*, by Nicholas Brady and Nahum Tate—a particular favorite of Mr. Jefferson's, although he once (October 13, 1813) confided to John Adams the opinion

that "their version of the 15th psalm is more to be esteemed for its pithiness than its poetry."

And on the third preliminary leaf, Mr. Jefferson turned his pen to mundane commandments, writing:

A Decalogue of Canons for observation in practical life.

1. Never put off till tomorrow what you can do to-day.

2. Never trouble another for what you can do yourself.

3. Never spend your money before you have it.

4. Never buy what you do not want, because it is cheap; it will be dear to you.

5. Pride costs us more than hunger, thirst, and cold.

6. We never repent of having eaten too little.

7. Nothing is troublesome that we do willingly.

8. How much pain have cost us the evils which have never happened!

9. Take things always by the smooth handle.

10. When angry count ten, before you speak; if very angry an hundred.

All of these injunctions except No. 7 had been written by Mr. Jefferson years ago for

the edification of another little boy. In a letter to Charles Clay, dated July 12, 1817, he referred to them in these terms:

As your Paul is desirous of laying up useful things in the storehouse of his mind, I send him a little bundle of canons of conduct which may merit a shelf after the Decalogue of first authority. If he will get them by heart, occasions will not be wanting for their useful application.

For the most part, Mr. Jefferson borrowed these proverbs from many sources. Some date back to antiquity, but at least one authority, Burton E. Stevenson, in *The Home Book of Proverbs, Maxims and Familiar Phrases* (New York, 1948), p. 1065, credits him with having coined "Take things always by the smooth handle."

Here, then, on three leaves, is the summary of the aged Jefferson's experience and aspiration. Mr. Hill's gift must be valued on an elevated scale as "the only posthumous testimony in the powers of mortals to bestow."

DAVID C. MEARNS  
Chief, Manuscripts Division



# Annual Reports on Acquisitions

Annual Reports on Academies

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## Music

READERS of the Music Division's annual reports, as presented in these pages, have seen from time to time statistics on the size of the collections. A certain amount of pride can be taken in these quantitative estimates—for they began as reasonable estimates more than a half century ago—but quantity has not been followed as a substitute for quality. Yet it must be insisted that in a comprehensive assemblage, brought together and maintained to serve a great nation, quantity is itself a quality of great value. The infinite variety of requests and queries that tests the service of the division demand a huge amount of material, and the pride taken in the collection's size can be justified by the proportionate information it is ready to proffer.

For many years quantity was reported in three broad categories: M (music scores printed and/or manuscript), ML (music literature, primarily books about music), and MT (music theory, or materials pertaining to pedagogy). When, some 20 years ago, the collecting of sound recordings was systematically begun, a fourth broad category was reported: MR (an unofficial but self-explanatory designation). These symbols serve their purpose well as the basis of a thoroughly classified collection, but as far as the general public is concerned there has always been some confusion between M and MT. This is not surprising when one reflects that the types of material, irrespective of content, in MT can be very logically divided between M and ML. Instrumental methods, studies

and exercises for certain instruments, teaching editions of the classics, or pieces written for students are none the less publications of music regardless of their pedagogical function. Similarly, volumes for the teaching of harmony, theory, counterpoint, and form, for the edification of the layman or the training of the expert, are none the less books in the accepted sense of the word.

It seemed advisable, therefore, to modify slightly the accessioning categories, and we present for the first time a report on the size of the Music Division's collections in groupings which should be more comprehensible to the public. These are as follows: music, books and pamphlets, and recordings, a tripartite breakdown which can be visually imagined as easily as it can be mentally understood. As of June 30, 1956, the contents of the Music Division were: for music, 1,925,620 pieces; for books and pamphlets, 142,187; and recordings, 97,937. The total was 2,165,744.

For the curious it may be pointed out that during the past fiscal year 53,292 separate items were accessioned by the Music Division, a goodly quantity that was as varied in scope as the collection they augmented.

It is manifestly impossible to report in detail on more than 50,000 new acquisitions, many of which are extremely important, all of which are useful. In the descriptions that follow, the "highlights" will be emphasized, with due acknowledgment of donors who, year after year, keep the Library in their debt. Donors and ma-

terials not mentioned are no less appreciated than those that are—they contribute just as helpfully to the services the Music Division is able to render.

### *Composers' Holographs*

The growth of the Library's collection of composers' original manuscripts has continued in a gratifying manner. Some holographs have been acquired by purchase, when resources permitted; many have come as gifts from the composers themselves or from friends of the Library who realize and appreciate its needs. Descriptions will be given in a roughly alphabetical order, the sequence depending either upon the name of the individual composer or of the organization responsible for the manuscript. Occasional related material will be described with the composer's holographic document.

The first to be noticed is primarily a mass of autograph pencil and ink sketches, completed in 1955, for an opera, *Love in Transit*, by Richard Anthony Sayer Arnell (b. 1917). With these 78 leaves of music Mr. Arnell gave the Library a large quantity of papers and correspondence related to the opera and explaining his aesthetic convictions and theories. *Love in Transit*, with libretto by Hal Burton, is Mr. Arnell's first opera. In an earlier form it was called *Three Blind Mice*, and of the two versions the composer writes: "‘Three Blind Mice’ I wrote entirely myself and on this was based ‘Love in T—’ amusing to compare them." The interested student can compare them easily, for, in addition to the music, the libretto of each has also been received. That of *Three Blind Mice* is partly typewritten, but largely in Mr. Arnell's hand; that of *Love in Transit* shows the composer's autograph changes as he proceeded with the musical composition.

In addition there are nearly a dozen letters to Mr. Arnell from Hal Burton and

from Desmond Osland and Kenneth A. Wright of the British Broadcasting Corporation. They relate to particulars of creation and production, and reveal many unsuspected problems of bringing a major work to fruition. As an appendage—but an important one—to his gift, Mr. Arnell included an autograph essay entitled "My First Opera," dated April 30, 1954. This was published in the September 1954 issue of *Opera*, a widely read British periodical. It is a confession of faith and of changing views which should interest everyone following the functions of a creative artist.

Samuel Barber (b. 1910), in the forefront of American composers, presented five of his holographs to the Library: the score of *Capricorn Concerto*, and four songs with piano accompaniment (*A Nun Takes the Veil, The Secrets of the Old, Sure on This Shining Night, With Rue My Heart Is Laden*). These are highly significant additions to the collection of manuscripts of American composers.

The most unusual gift was received from Broadcast Music Inc. (BMI), active in the field of music publishing and music performing rights. From its associated composers of both serious and popular music a representative collection of original manuscripts was assembled, sent to the Library for a month's exhibit, and then withdrawn to be displayed in other cities. When the tour is concluded the holographs will return to the Library and be permanently available for study and consultation. The variety of American musical life was aptly illustrated by simultaneous exhibition of abstract art music and insouciant songs of lighter character. The weightier pieces included:

Carter, Elliott (b. 1908)

String quartet (1950–51)

Claffin, Avery (b. 1898)

Lament for April 15 (1955)—mixed voices, unacc.

Cowell, Henry (b. 1897)  
 Ballad (1954)—string orchestra  
 Prelude (1925)—organ  
 The Singing Band (1953)—incomplete  
 Short symphony (1946)  
 Donovan, Richard (b. 1891)  
 Two Songs of Nature (1952)—women's voices, piano acc.  
 Gideon, Miriam (b. 1906)  
 The Hound of Heaven (1945)—baritone, oboe, violin, viola, cello  
 Harman, Carter (b. 1918)  
 A Hymn to the Virgin (1952)—soprano, tenor, mixed voices, unacc.  
 Harris, Roy (b. 1898)  
 David Done Slew Goliath (1955)—tenor and piano; the introduction to the 3rd movement of "Folksong Fantasy for Festivals"  
 Harrison, Lou (b. 1917)  
 Suite for violin, piano, and small orchestra (1951)—reproduction of composer's autograph  
 Haufrecht, Herbert (b. 1909)  
 Square Set (1941)—string orchestra  
 Hovhannes, Alan (b. 1911)  
 Praise Ye the Lord (1951)—mixed voices, unacc.  
 Concerto No. 7—orchestra; sketches  
 Jenni, Donald  
 Sonatine (1952)—piano  
 Kay, Ulysses (b. 1917)  
 A New Song (1955)—mixed voices, unacc.  
 Pinkham, Daniel (b. 1923)  
 Concerto for celeste and harpsichord—2d movement (Ricercare)  
 Piston, Walter (b. 1894)  
 Divertimento for nine instruments (1946)  
 Riegger, Wallingford (b. 1885)  
 Symphony No. 3 (1948)—sketch  
 Variations for 2 pianos, Op. 54a (1955)—incomplete  
 Sessions, Roger (b. 1896)  
 Piano concerto (1955-56)—fragment  
 Second string quartet (1950-51)  
 Suriñach, Carlos (b. 1915)  
 Ritmo Jondo (1952)—clarinet, trumpet, timpani, xylophone, tamburo, hand-clappers  
 Wigglesworth, Frank (b. 1918)  
 Symphony No. 1 (1952-53)

The examples of popular music far outnumbered the longer and more complex serious works. A partial listing, this time by title, under which they are better known,

will suffice to indicate their importance and wide variety of style:

Auf Wiederseh'n Sweetheart (Eberhard Storch, John Sexton, John Turner)  
 Ballad of Davy Crockett (George Bruns, Tom Blackburn)  
 Cool Water (Bob Nolan)  
 The Cry of the Wild Goose (Terry Gilkyson)  
 Deep in the Heart of Texas (Don Swander, June Hershey)  
 Frosty the Snowman (Steve Nelson, Jack Rollins)  
 Goodnight Irene (Huddie Ledbetter, Alan Lomax)  
 I Went to Your Wedding (Jessie Mae Robinson)  
 Kiss of Fire (Lester Allen, Robert Hill)  
 Lullaby of Birdland (George Shearing, B. Y. Forster)  
 Ricochet (Larry Coleman, Joe Darion, Norman Gimbel)  
 Room Full of Roses (Tim Spencer)  
 Tennessee Waltz (Redd Stewart, Pee Wee King)  
 You Are My Sunshine (Jimmie Davis, Charles Mitchell)  
 Young at Heart (Carolyn Leigh, Johnny Richards)

More than a year ago the eminent American composer, Henry Cowell, presented a generous selection of his manuscripts to the Library. This year his gifts have been even more lavish, as the following list will show. Although he has long been known as a highly individual figure, his composing in recent years has revealed less inclination to indulge in extravagant innovations. Among the autographs he presented there are examples of both his early and late styles, and there are also examples that attest the broad range of his musical interests and responses. These autographs reflect nearly every aspect of a unique personality:

The Aeolian Harp—piano; with 5 measures of "Scooting," also piano  
 American Muse—women's voices, piano acc.  
 The Banshee—piano strings  
 The Coming of Light (1938)—women's voices, unacc.

The Commission—piano-vocal score; sketches  
 The Dagna's Playing of the Life Harp (1924)—piano; later called "The Harp of Life"  
 Dance Findley—piano  
 Dash! Tiger (1928-29)—piano; later called "Tiger"  
 Fabric Ending (Finale)—piano  
 The Fairy Answer—piano  
 Fairy Bells—piano strings  
 Family Ruellan-Taylor (1946)—vocal trio (no text), unacc.  
 Festival Occasion (1942)—draft for piano  
 Grandma's Rhumba—band; with beginning of "Jitterbug's Square Dance" or "Boogie Woogie Jig" for piano, incomplete  
 Harpsicord [sic] Suite—flute, oboe, cello, harpsichord  
 Heroic Dance (1941?)—piano; published as "Danza heroica"  
 Hornpipe, from Little Concerto—piano; with "Aunt Etta's Homesick Tune" for piano, incomplete  
 Hymn and Fuguing Tune No. 7—viola part only (score for viola and piano presented last year)  
 Four Irish Legends (1940)—orchestra; later called "Tales of Our Countryside"  
 The Irishman Lilts—song, piano acc.  
 The Leprechaun—piano strings  
 March—piano  
 Mice Lament (1940)—song, piano acc.  
 Minuetto (ca. 1914)—violin, piano acc.  
 Mountain Tree (1952)—mixed voices, unacc.; with untitled sketch at end  
 Two movements (Pièce pour piano avec cordes)  
 Rondo (1952)—orchestra  
 Scherzo—piano  
 The Snows of Fujiama or Japanese Lullaby—piano  
 Sonata for violin and piano—violin part only (score presented last year)  
 Spring Comes Singing (1954)—song, piano acc.  
 Sweet Christmas Song (1948) and Doodle Song—mixed voices, unacc. and song, piano acc.  
 Symphony No. 3—sketches, chiefly for piano

The manuscripts of Claude Debussy (1862-1918), now one of the giants of music history, are exceedingly hard to come

by. For these and other reasons the acquisition of an apparently unpublished song by the French master is an affair of moment. The piece in question is an air in folksong style, to be sung without accompaniment, inserted in a play written by the composer's great friend and admirer, René Peter.

In the caption of the holograph Debussy wrote: "Berceuse pour la 'Tragédie de la Mort.' Sur une vieille chanson poitevine." The music, obviously for a treble voice, goes on for two pages in a gentle folkish way appropriate to a scene between a mother and a dying child. It is known that Peter had asked the composer to provide a folksong for this particular incident, but Léon Vallas, Debussy's biographer, tells us that the composer wrote it himself after vainly searching through folksong collections. This, says Vallas, was in 1898, but on the music is a short note to Peter which the composer dated 1899. Peter's play, *La Tragédie de la mort*, with a preface by Pierre Louÿs (obtained through Debussy's cooperation), was published in Paris in 1899 and was scheduled for a performance at the Théâtre Antoine. Unfortunately the playwright and the theater manager had a dispute that could not be settled, and the drama and the *Berceuse* were not presented to the public. Thus the latter remains a completely unknown piece.

With this manuscript is also a short autograph letter from Debussy to Peter which was in effect a note of transmittal. In it the composer characterizes his song as "étant vraiment simple comme une herbe, et chantable dans toutes les positions." It may well be that some day it will become as famous as his *Syrinx* for unaccompanied flute.

Last year Mr. Joseph Fischer, of the well-known publishing firm of J. Fischer & Bro., presented several musical holographs which his company had published. He has generously done the same this year, and

it is gratifying to report the following original manuscripts, each one accompanied by the published version:

- Balamos, John Epaminontas  
Come unto Me.  
(Mixed voices, unacc.; publ. 1955)  
Bonnet, Joseph (1884-1944)  
Canzone in quarti toni [by] Girolamo Frescobaldi. Arranged and edited by Joseph Bonnet.  
(Organ; publ. 1955)  
Bryan, Charles Faulkner (b. 1911)  
Who's Gonna Work for Me?  
(Mixed voices, unacc.; publ. 1955)  
Frank, Marcel Gustave (b. 1906)  
For You, O Democracy.  
(Mixed voices, piano acc.; pub. 1955)  
McKay, George Frederick (b. 1899)  
In Remembrance.  
(Organ; publ. 1955)  
Taylor, Albert Alfred (b. 1902)  
Vesper Meditation.  
(Organ; publ. 1955)

Another welcome gift dates back, in a way, to last year or is a sequel to relations established last year. In these pages twelve months ago was announced the establishment of the Fromm Music Foundation Collection, consisting primarily of manuscripts commissioned by or receiving special awards from that institution. Mr. Paul Fromm's enlightened promotion of modern music continues, and his influence is exerting itself on a national basis. Although only one manuscript was actually added to the collection in the Library, information was received of a large group of important works the Foundation has recently called into being, and it is expected that they will arrive in Washington in the near future. Meanwhile it is a pleasure to report that the holograph score most recently received, given by its composer, is a String Quartet by Jerome Rosen (b. 1921), who completed the work on March 18, 1953. It joins an assemblage of original sources that is immediately significant and valuable.

One of the most important musicians of the day, who has made his home in America

for many years, is Rudolph Ganz (b. 1877). Distinguished as composer, pianist, and conductor, he has contributed greatly to this country's musical life in each aspect of his threefold activity. In addition he has headed an important school and won the affection of a host of students. He recently presented to the Library the autograph full score of his *Laughter—Yet Love*, "a symphonic overture to an unwritten comedy, Op. 34." Composed in 1950, this work was commissioned in honor of the National Association of Schools of Music and was first performed in Cincinnati on November 24, 1950, by the Cincinnati Symphony Orchestra.

An extraordinary gift, received from Dr. Albert Sirmay, well-known composer and editor, is the typewritten libretto of *Porgy and Bess*, the opera by George Gershwin (1898-1937) that has been acclaimed all over the world. (The book was the handiwork of DuBose Heyward, with additional lyrics by Ira Gershwin.) This is the copy owned and used by the composer himself, and in it are many autograph emendations and indications of musical treatment. A scholarly study of the opera and of the composer's approach to his problems must surely start from this unique document.

Large as the Library's collection of musical holographs is, there are still important composers not represented. One such gap was filled with the acquisition of its first original manuscript of Enrique Granados (1867-1916), one of Spain's most gifted sons. It is a piano solo entitled *A la Cubana*. The manuscript itself is not dated, but G. Schirmer of New York published it in 1914 as the composer's Op. 36. In its published form it appeared as the third of *Four Pieces for the Piano*.

For neither the first nor last time Victor Herbert (1859-1924) claims attention next. The collection of Herbert autographs has been growing over a long period of years. Generously initiated and fre-

quently augmented by the composer's daughter, Mrs. Ella Herbert Bartlett, it now includes nearly every Herbert manuscript known to be extant or possibly available. The public has particularly appreciated this collection, for no composer has more endeared himself to Americans than this ingenious and expansive creator of romantic operettas and a host of charming concert pieces.

Yet despite effort to make the Herbert collection as complete as possible, a few items remained elusive. Among them was the autograph score of his masterpiece, *Babes in Toyland* (1903), for many years a Christmas heritage of the American people and in recent years a Christmas Eve television spectacle viewed from coast to coast. By fortunate circumstances the holograph full score of the operetta was obtained at a London auction, where it appeared at the sale of André de Coppet's private library. Its return to the United States is cause for genuine rejoicing, for musically and dramatically it is in the blood of our population. (See illustration.)

At the same sale two additional Herbert autographs, both orchestral scores, were obtained. One was his less successful operetta, *Wonderland* (1905), and the other his orchestral version of a small novelty piece, Hubert Léonard's *The Donkey and the Driver* (*L'Âne et l'ânier*). The operetta was originally called *Alice and the Eight Princesses* and was a peculiar attempt to fuse Lewis Carroll's Alice with the Dancing Princess of the brothers Grimm. The short novelty was invariably successful in concerts given by Herbert's orchestra.

With these three manuscripts was an autograph letter of Herbert's, itself a rare item because few of them are known to exist, which the composer wrote to Josef Pasternack on April 17, 1919. The recipient, then musical director of the old

Victor Talking Machine Co., was charged to look after certain details that might be necessary when John McCormack recorded *Molly*, one of Herbert's lilting Irish songs.

Much of Victor Herbert's musical library has been preserved by his daughter. During the past year Mrs. Bartlett made selections from it and presented about a dozen important publications new to the collections. Among the composers represented are Debussy, Giordano, Händel, Massenet, Saint-Saëns, Scarlatti, and Tchaikovsky.

One of the great propelling forces in twentieth-century music was Serge Koussevitzky (1874-1951), distinguished conductor and helpful friend of composers. When he established his first foundation in 1942, a number of composers were enabled to write music that otherwise might have never come into being. Late in 1949 he established in the Library of Congress a second foundation, a highly significant development for the propagation of modern art. Sometimes together, and sometimes singly, the two foundations continue to commission important works of various types, and whenever possible they facilitate the introduction of these works to the concert and opera public. Recently the Serge Koussevitzky Music Foundation in the Library of Congress and the Boston Symphony Orchestra jointly commissioned several composers to create orchestral works in honor of the orchestra's seventy-fifth anniversary, which was celebrated throughout the 1955-56 season. The original manuscripts resulting from the Koussevitzky Foundations' commissions, donated by the respective composers, come to the Library for permanent preservation. The following holographs are now added:

Hartley, Walter Sinclair (b. 1927)

Chamber symphony for woodwind and brass quartets, harp, and string orchestra (1954).

(Full score, penciled; the ink score was received last year)

*Picc.*

Piccolo.

Flutes.

Oboes.

Clarinet in

Bass Clarinet.

Bassoons.

Contra Bassoon.

Horns.

Cornets. (Trumpets.)

Trombones.

Tuba.

Tympani.

Drums.

Triangle.

Tombourine. Castanets etc.

Piano or Harp.

Violin I.

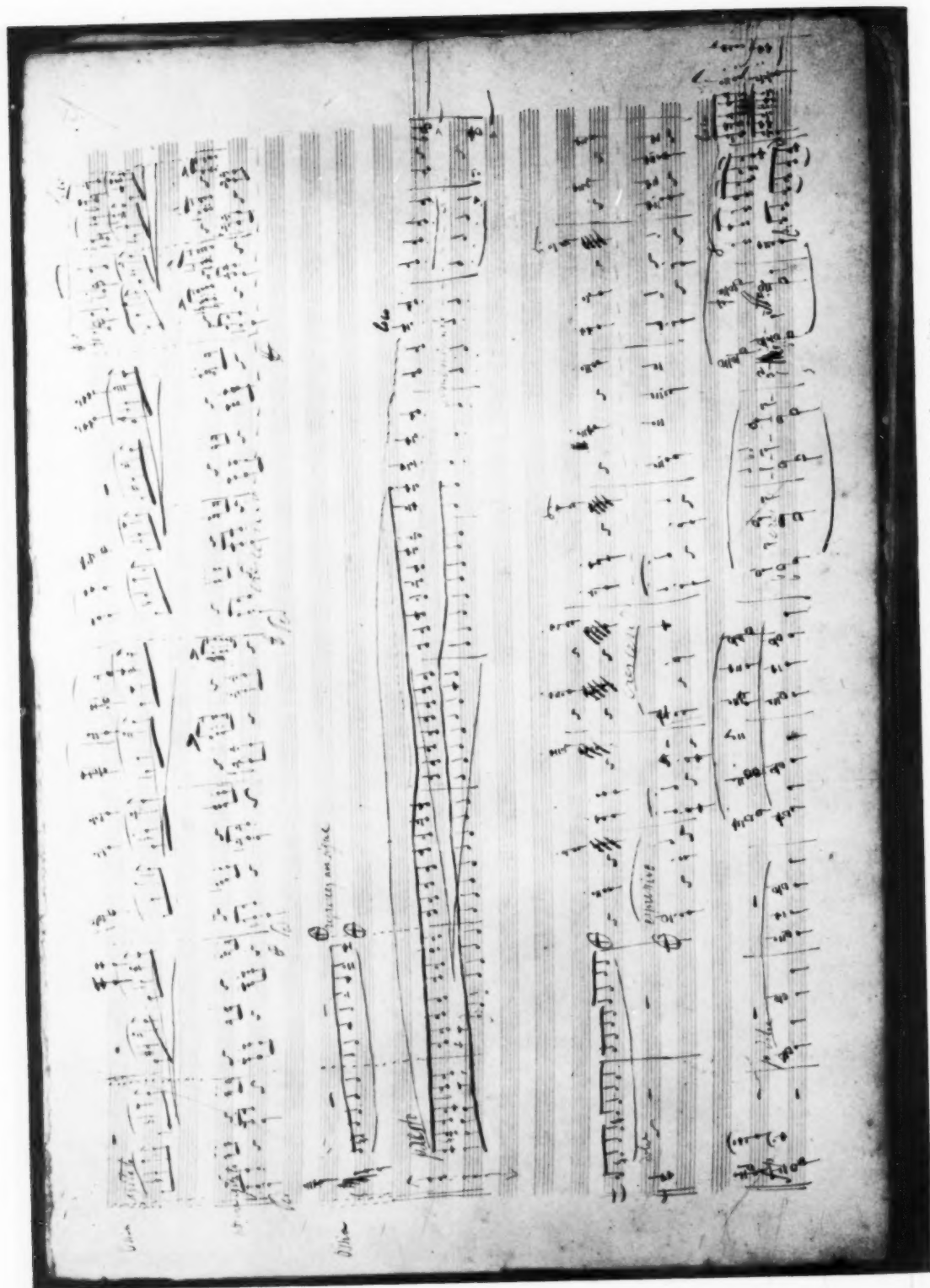
Violin II.

Viola.

Cello.

Bass.

Victor Herbert's autograph manuscript of *BABES IN TOYLAND*, showing a page of the overture.



Franz Liszt's piano transcription of Beethoven's song, ADELAIDE (autograph manuscript)

SC 311

(GIDDYAP)

(use 1st & 2nd)

(use 1st & 2nd)

CAMERA

ACTION

SOUND

ACTION

MUSIC

SC 312

(use 1st & 2nd)

(use 1st & 2nd)

(use 1st & 2nd)

CAMERA

ACTION

SOUND

ACTION

MUSIC

David Rakin's autograph manuscript of the motion picture score, GIDDYAP (reproduced with the composer's permission; publisher, Madrigal Music Co.).



Charles Camille Saint-Saëns' autograph manuscript of his Fifth Piano Concerto; this page is from the last movement.

Kay, Ulysses (b. 1917)

*The Boor*. A one-act opera after the play by Anton Chekhov (1860–1904). Libretto adapted by the composer from a translation by Vladimir Ussachevsky of the original text.

(Completed 1955; full score, piano-vocal score, draft in condensed score; also a typewritten libretto with the composer's autograph emendations)

Moore, Douglas Stuart (b. 1893)

*The Ballad of Baby Doe*. (Opera in two acts and ten scenes)

(Full score; commissioned in honor of the bicentenary of Columbia University; first performed in Central City, Colo., July 7, 1956)

Overton, Hall

*Symphony for strings* (1955)

(Score)

Petrassi, Goffredo (b. 1904)

*Quinto concerto per orchestra*. Roma, 1955.

(Score; commissioned in honor of the Boston Symphony Orchestra; first performed by the Boston Symphony Orchestra in Boston, Dec. 2, 1955)

Piston, Walter (b. 1894)

*Symphony No. 6* (1955)

(Score; commissioned in honor of the Boston Symphony Orchestra; first performed by the Boston Symphony Orchestra in Boston, Nov. 25, 1955)

Smit, Leo (b. 1921)

*Symphony No. 1 in E flat for orchestra*. 1955.

(Score; commissioned in honor of the thirtieth anniversary of the League of Composers)

Toch, Ernst (b. 1887)

*Peter Pan*; a fairy tale for orchestra in three parts, Op. 76.

(Score; first performed by the Seattle Symphony Orchestra in Seattle, Feb. 13, 1956)

All of the above compositions are dedicated to the memory of Natalie and Serge Koussevitzky.

Franz Liszt (1811–86) was one of the great masters of the romantic period and acknowledged generally as the greatest pianist of history. Besides being a consummate artist and a highly original composer he vastly enlarged the piano repertoire by transcribing songs and operatic melodies for the keyboard instrument. In some quarters he has been severely criticized for

this activity, which seemed, to certain observers, to consume time and effort better devoted to original work. But the results were so excellent and the transcriptions so faithfully clever that a "Liszt transcription" represents a genre unto itself. The autograph of one of Liszt's best song arrangements was presented to the Library by Mr. and Mrs. Raoul Berger of Washington, and its important collection of Lisztiana is greatly enhanced thereby.

This undated manuscript is the piano transcription of Beethoven's song, *Adelaide*. (See illustration.) The arrangement was made in 1839 and published in 1840 by Breitkopf & Härtel. From his annotations on the paper it is obvious that this is the very manuscript Liszt sent to the publisher as copy for the engraver, for he wrote that he would later indicate the city where proofs should be sent. During this period he was playing and traveling widely (although his great concert tours still lay in the future), and communication with him was undoubtedly difficult. The problems of a touring virtuoso are different from those of a settled individual. Though long known as one of Liszt's outstanding transcriptions, *Adelaide* has not yet been published in the composer's *Gesamtausgabe*, and if this ever happens the Library can provide another source for authentic publication.

For many years the Library has held nearly all the autograph scores of Charles Martin Loeffler (1861–1935), eminent Alsatian composer who enjoyed a notable career in the United States. Among his somewhat rarefied works was an opera (in one act and two tableaux) called *The Passion of Hilarion*, based upon a play by William Sharp. The autograph full score has been in the collections since the time of Loeffler's death, as well as a copy of the facsimile publication, which was limited to 25 copies. Recently the composer's holograph piano-vocal score of the opera came

to light in the files of his publisher, C. C. Birchard & Co., who promptly gave it to the Library.

Special satisfaction must be reported in the acquisition of an original manuscript of Edward Alexander MacDowell (1861-1908), the first American composer to win international fame and recognition. This is a short song, with piano accompaniment, entitled *O Mistress Mine* (the text by Shakespeare). The manuscript is not dated and would appear to be unpublished, a condition which increases its importance. In several ways MacDowell remains the most significant figure in American musical history, and any fresh product of his genius is highly prized. This little song is not an ambitious work, but it is charming, sincere and spontaneous, worthy of the composer who meant so much to the artistic reputation of the United States.

An entirely different type of work next claims attention, three *Madrigals* for violin and viola by Bohuslav Martinů (b. 1890). The holograph is dated 1947 and is dedicated to Lillian and Joseph Fuchs, the distinguished violin-viola team. The manuscript was presented by Mrs. Rosalie J. Leventritt.

The motion picture industry of America consumes an enormous amount of music, much of which is absorbed unconsciously by listeners as the animated screen holds their first attention. Frequently, however, gifted composers supply this music, and the manuscript collections of the Music Division would be nonrepresentative of the art if it had no specimens. It is a pleasure to report several gifts of autograph scores (chiefly in the form of orchestral condensations) from one of Hollywood's leading composers, David Raksin (b. 1912), who generously acceded to a request for some of his manuscripts. A careful examination of his pages will reveal not only music important in itself, but also the problems of coordinating the visual and auditory arts.

(See illustration.) The scores presented by Mr. Raksin are as follows:

- Carrie. (Paramount Pictures Corp., 1952)
- Force of Evil. (MGM and Enterprise Studios, 1949; first called "Tucker's People"; sketches)
- Giddyap. (United Productions of America, 1950)
- Laura. (Twentieth Century-Fox Film Corp., 1944; sketches)
- Madeline. (United Productions of America, 1952)
- Sloppy Jalopy. (United Productions of America, 1952)
- Suddenly. (Libra Productions, 1954; reproduction of holograph)
- Tribute. (MGM, 1952; released as "The Bad and the Beautiful")
- The Unicorn in the Garden. (United Productions of America, 1953)

It was reported last year that Richard Rodgers (b. 1902), eminent composer of musical comedies and operettas, had deposited a large number of holographs in the Library, several of them becoming outright gifts. Mr. Rodgers has continued his generosity and has presented three more. The manuscripts he has converted into gifts are the following: *Evergreen*, a musical comedy produced in England in 1930; *Jumbo*, a musical comedy produced in this country in 1935; and *The Boys from Syracuse*, produced in this country in 1938. These are all notable additions to the Library's holdings of dramatic music and American source material.

One of the great careers in the history of music was pursued by Charles Camille Saint-Saëns (1835-1921), gifted composer and pianist, world teacher, and essayist. While not of equal popularity, his five concertos for piano and orchestra form an important contribution to concerto literature. The holograph full score of the Fifth Concerto, Op. 103, was presented to the Library by Rudolph Ganz, who had owned it for more than a quarter of a century. (See illustration.) It is a highly important manuscript in its own right, but in addition it has an association value that is quite ex-

traordinary. Saint-Saëns himself gave it to a celebrated countryman with the following inscription: "Offert à mon bien cher ami Isidor Philipp. C. Saint-Saëns 1918." A few years passed and Mr. Philipp added this inscription as he turned it over to a new owner: "Pour mon ami Ganz, le seul vrai artiste qui mérite d'avoir ce manuscrit. I. Philipp, 1925."

It should not be forgotten that this Fifth Concerto ranks high among the noted Frenchman's work. He played the solo part at the first performance (at Paris, in the Salle Pleyel, on June 2, 1896) at a concert celebrating the fiftieth anniversary of his public debut. It was composed while Saint-Saëns was in Cairo, and the exotic atmospheres he loved so well are recalled by the strains of the elegant music. Writing of this piece, Bonnerot, Saint-Saëns' chief biographer, has said: "Il y mettait tout le pittoresque de ses voyages d'Orient et même d'Extrême-Orient, y enchâssait précieusement un chant d'amour nubien qu'il avait entendu moduler par des bateleurs du Nil." With the arrival of this exotic score the Library gains the autograph of another major work in the standard piano repertoire.

William Schuman (b. 1910), eminent American composer and director of the Juilliard School of Music, last year gave the Library six of his original manuscripts and deposited 17 more. From the latter group he has selected and converted into gifts six holographs:

Judith (1949)—ballet, orchestra score  
Requiescat (1942)—women's voices, piano acc.  
String quartet No. 1 (1936)—score  
Symphony No. 1 (1935)—score  
Symphony No. 2 (1937)—score  
Voyage; five pieces (1953)—piano

An unexpected and gratifying original manuscript, presented by the composer, is the orchestra score of *Aigle*, a symphonic poem by George Sklavos (b. 1888) who has long been active in Athens. The

autograph is not dated, but the work was composed in 1922. It is of more than passing interest to report that the manuscript was transmitted to the Library by the distinguished conductor, Dmitri Mitropoulos.

One of the most eminent of American composers is Leo Sowerby (b. 1895), who has been writing, teaching, and playing the organ in Chicago for many years. He was the first winner of the American *Prix de Rome* (1921), a worthy initiator of a long line of accomplished creators. He has also received many other distinctions, and his music has met with success and appreciation in many quarters. In recent years his work for organ and for religious services has gained special recognition.

Mr. Sowerby's original manuscripts have been represented among the Music Division's holographs for a long period, but not in great quantity. The situation has changed, most beneficially, through his handsome gift of nearly 50 autograph scores and the promise of more to come. The following list announces the holographs that have just been received, but it excludes (for reasons of space) additional gifts which are equally appreciated:

Arioso (1942)—organ  
Ballade (1949)—English horn and organ  
Canon, chaconne and fugue (1948)—organ  
Chaconne—tuba and piano  
Chorale prelude on the tune "Palisades" (1949)—organ  
Classic concerto (1944)—organ and piano version (two copies, one the engraver's copy, partly autograph)  
Concert piece for organ and orchestra (1951)—sketch  
Florida; suite (1929)—piano  
In My Canoe (1919)—clarinet, trombone, piano  
Interlude for "Forsaken of Man" (1949)—organ (two copies, one the engraver's copy)  
Manuscript book containing:  
Comes Autumn Time (1916)—organ  
Prelude on the Benediction from Bishop's Mass (1916)—organ  
Two Christmas carols: Guess What's in the Christmas Fire; Now Hasten Ye Shepherds (1916)—mixed voices, piano acc.

Manuscript book containing:  
 Poem (1941)—viola and organ  
 Fanfare for wind instruments (1942)  
 An "Amen" and a "Trio"  
 Meditations on communion hymns (1940)—organ  
 Missa Festiva—mixed voices and organ (2 versions)  
 Missa Festiva, pro tribus vocibus aequalibus et organo—engraver's copy  
 Olaynu (1947)—tenor, chorus and organ  
 Old English songs—2 harps and harmonium  
 On a Time  
 Sorrow, Sorrow, Stay  
 What if I never Speede  
 Sweet Was the Song  
 Sweet Nymph  
 Pageant (1931)—organ  
 Pop Goes the Weasel—flute, oboe, clarinet, horn, bassoon (engraver's copy)  
 Prelude on the tune "The King's Majesty" (1944)—organ (two copies, one the engraver's copy)  
 Prelude on "Malabar" (1946)—organ (two copies, one the engraver's copy)  
 Three Psalms (91, 100, 121) (1935)—voice and organ  
 Three Psalms (91, 121; 100 lacking) (1935)—voice and organ (engraver's copy)  
 Rhapsody (1945)—organ (two copies, one the engraver's copy)  
 Set of Four, for orchestra  
 Lonesome Melody (1916)—cello and piano (also an untitled melody in hand of Eric Delamarter)  
 Untitled piece—cello and piano  
 Untitled piece—cello and piano  
 Untitled piece—cello and piano  
 Lonesome Melody—cello and piano (cf. No. 1)  
 Drinking Tune (1916)—cello and piano  
 Sonata for clarinet and piano (1938)—two copies  
 Sonata for trumpet and piano  
 Sonata for violin and piano (1922)  
 Sonatina for organ (1944)  
 Song for America (1942)—mixed voices, orchestra; piano-vocal score  
 Suite for organ (1934)  
 Symphony for organ (1931)—also copy of first proof  
 Toccata (1941)—piano  
 Wedding Processional (1951)—organ (two copies, one the engraver's copy)  
 Whimsical Variations (1950)—organ (two copies, one the engraver's copy)  
 With Strawberries (1912)—song, piano acc.

Another well-known American composer who presented appreciated autographs to the Library is Burnet Corwin Tuthill (b. 1888). His newly acquired manuscripts are *Benedicite*, Op. 2, for unaccompanied double chorus, and *Family Music*, Op. 30, for flute, 2 clarinets, viola, and cello. The latter is dated 1952.

Two autographs of Franz Waxman (b. 1906) complete this section of the report. Mr. Waxman, himself the donor of these gifts, has in recent years composed music for a number of outstanding motion pictures, and one of his presents is his original sketches for *The Silver Chalice*, a Warner Brothers feature released in 1955. The other is the well-known *Carmen Fantasy* for violin and piano, based upon Bizet's immortal themes. (Some of the pages of this transcription are photostats.) This effective work was written for Jascha Heifetz, who has played it widely since it was finished in 1946, and to whom it is dedicated.

### *Letters of Musicians*

Just as autograph scores may reveal the actual creative processes of composers, to the extent that they can be made visual, the letters of composers and musicians reveal their thoughts, experiences, and emotions. They are of prime importance historically, biographically, and philosophically, and the Music Division prides itself on the collection of original correspondence it has been able to assemble. A considerable quantity of letters was received this year, too large indeed to examine in detail. The following summary will indicate its value and the promise it holds for historians of the present and future.

A choice collection of autograph letters is contained in two handsome black leather portfolios which were presented to the Library by the eminent composer-pianist,

Harold Morris. The contents of the portfolios consist of documentation pertaining to the American Music Guild, which, organized in 1921, encouraged and publicized the efforts of modern American composers when they had less support than now. The material in these de luxe scrapbooks includes clippings of press criticisms, programs of concerts stimulated and sponsored by the Guild, the constitution it adopted in 1923, and photographs of Marion Bauer, Louis Gruenberg, Deems Taylor, Harold Morris, Albert Stoessel, and Chalmers Clifton. The autograph letters include messages from these prominent individuals: Ernest Bloch, Henry F. Gilbert, Chalmers Clifton, Katherine Bacon, Louis Gruenberg, Charles Martin Loeffler, Frederick Jacobi, A. Walter Kramer, Daniel Gregory Mason, Oscar G. T. Sonneck, Leo Sowerby, David Stanley Smith, and Charles Haubiel. The American Music Guild filled an important need during the 1920's, and the papers in the portfolios bear witness to this fact.

Five autograph letters of Rudolph Ganz were welcomed to the collection, as were 25 written by Henry Kimball Hadley (1871-1937). Originating in the years 1901 to 1903, these 30 missives were all addressed to A. P. Schmidt, music publisher of Boston, who rendered a great service to the American composer.

Particular pleasure accompanies the announcement of a gift of 24 autograph letters from Isidor Philipp (b. 1863). Mr. Philipp, for many years one of the greatest piano teachers in the world and for more than 40 years professor at the Paris Conservatoire, has been the close friend of many of the twentieth century's most distinguished musical leaders. At one time he possessed a great collection of correspondence, which grew from the affection and respect he inspired in all of his personal and professional relations. Most of this enviable collection was lost during the

second World War, a casualty to be heartily deplored when one contemplates its extent and ramifications. In the past year a much-appreciated contact was established with Mr. Philipp, who gave the Library the few letters he had managed to retain. They may be a small fraction of what he once owned, but they are important in the messages they disclose and the opinions they express.

One letter each is in the hand of Alfredo Casella (1883-1947), Gustave Doret (1866-1943), and Moriz Rosenthal (1862-1946); three were written by Leopold Godowsky (1870-1938); and 18 which were penned during the period 1915-23 by Ferruccio Busoni (1866-1924) are particularly valuable in their revelation of a unique personality. For example, the great Italian entertained a violent dislike of Russia of the 1890's, and he referred to Scriabin's études as "une indigestion de Chopin." Although Busoni was an Italian by birth, he absorbed a vast amount of German culture and seemed to express himself preferably in the German language. These letters to Isidor Philipp are all in French, a fact which should cause no surprise but is worthy of comment. The Library's introduction to Mr. Philipp and the consequent receipt of these letters were initiated by Mr. C. Winston Fitzgerald, of Steinway and Sons, to whom gratitude is expressed. One of the Busoni letters, indeed, was already in Mr. Fitzgerald's hands, but he graciously released it to the Library.

There was great rejoicing when, in 1950 and 1951, the Rachmaninoff Archives were presented to the Library. The donor was Mrs. Rachmaninoff, who did not live to see the full fruition of her generosity nor even to examine the extraordinary exhibit which the Archives provided some years ago. Fortunately Rachmaninoff's two daughters, Mrs. Irina Wolkonsky of New York and Mrs. Tatiana Conus of

Paris, remain vitally interested in the collection, as does Miss Sophie Satin, the composer's sister-in-law. With their help the collection continues to increase, a healthy development in the documentation of an extremely important career.

During the past year no fewer than sixty-three letters and three telegrams written by Sergei Rachmaninoff (1873-1943) in the period from 1925 to 1943 have been given by the family. They are specially welcome because they reveal the man more than the musician, a happy circumstance for those who feel that Rachmaninoff's personality was concealed in austerity. These messages were addressed to his sister-in-law and dwell upon family matters, his two grandchildren, his health, his concerts, and his pleasures in motoring. He was proud of his new home in Switzerland and the vegetation that would set off his lovely estate. He was aware of the political unrest in Europe and was concerned for his family and friends in that unhappy continent. He planned to live in California after retirement, which never came, and he wrote of his new home and friends in Beverly Hills. As a whole these letters disclose a man of deep feeling, a man interested in his fellows and looking forward to simple pleasures after a long life of triumphs in the concert hall as composer and pianist.

One short autograph note, from Rachmaninoff to his onetime secretary (dated Sept. 14, 1924), should also be mentioned. It was acquired by purchase, a fact worthy of note because his letters are rarely encountered in the manuscript market.

The widow of another distinguished composer, Arnold Schoenberg (1874-1951) continued to send to the Library the letters which composers and musicians from all over the world wrote to her husband. For several years Mrs. Schoenberg has transmitted these valuable papers in annual installments, making the collection

of Schoenbergiana the richest in existence. Her husband's influence was, and is, enormously significant, and the importance of the collection can be correspondingly calculated. The current lot of material includes 192 letters, cards and telegrams from such prominent individuals as Alban Berg, Ferruccio Busoni, Wilhelm Furtwängler, Serge Koussevitzky, Willem Mengelberg, Dmitri Mitropoulos, Leopold Stokowski, Anton von Webern, Henry J. Wood, and Alexander von Zemlinsky. Of special interest to the Music Division and to lovers of chamber music is a series of letters which Mrs. Elizabeth Sprague Coolidge wrote to Schoenberg, for they throw some light on the creation of the composer's Fourth String Quartet. The original manuscript of this work is one of the treasured holdings of the Library's Coolidge Foundation Collection.

### *Early Imprints*

The following list of early imprints (except of American origin) shows recently acquired items of bibliographical importance. In years past the chronological dividing line for "early" imprints has usually been 1800. This list is extended some years later because an interesting assemblage of music for guitar with other instruments calls for special notice. Among the composers are several who now appear in the Music Division's catalogs for the first time.

Amon, Johann Andreas (1763-1825)

Six walzes [sic] pour piano et guitare . . .  
Oeuv. 61 . . .

A Paris, Chez Richault (Simon) [182-?]  
(parts)

Bruni, Marziano

Three airs with variations for the piano  
forte & Spanish guitar . . .

London, Phipps & Co. [181-?] (parts)

Butler, Thomas Hamly (ca. 1755-1823)

Lewie Gordon; a rondo for the piano-forte  
or harpsichord . . .

Dublin, F. Rhames [18-?]

Call, Leonhard von (1768 or 69-1815)

Quatuor pour guitare, violon, alto et violoncelle . . . Oeuv. 57 . . .

A Paris, Aux deux Lyres, Chez Mme. Duhan et Cie. [181-?] (parts)

Quatuor pour guitare, violon, alto et violoncelle . . . Oeuv. 117 . . .

A Paris, Chez J. J. de Momigny, Simon Richault [181-?] (parts)

Quatuor pour guitare, violon, alto et violoncelle, avec capo d'astro . . . Oeuv. 118 . . .

A Paris, Chez Richault (Simon), J. J. de Momigny [180-?] (parts; mounted on title page is an imprint label of Frère fils [181-?])

Serenade pour guitarre et violon . . . Op. 21 . . .

Bonn et Cologne, Chez N. Simrock [ca. 1809] (parts)

Carulli, Ferdinando (1770-1841)

Fantaisie pour flûte, violon et guitare sur une chansonette venitienne O pescator dell'onda intercalé dans l'opéra de La sérénade par Ferdinando Carulli. Opéra 123 . . .

A Paris, Chez Carli [182-?] (parts)

Trois nocturnes pour flûte, violon et guitare . . . Op. 119 . . .

A Paris, Chez Carli [182-?] (parts)

The celebrated rondo performed by Mr. Courtney in the pantomime of Oscar and Malvina [by William Reeve and William Shield]

Dublin, E. Rhames [179-?] (piano)

Codiad yr hedydd. The rising of the lark.

[n. p., late 18th cent.?] (piano; on verso: Digan y pibydd coch or The red pipers melody, and Hwb y dyrif or The debating song, also for piano)

Giuliani, Mauro (ca. 1780-ca. 1828)

Serenade pour la guitarre, violon et violoncelle . . . Oeuvre 19.

A Vienne, Chez Artaria et Comp. [1810?] (parts)

Kelly, Michael (1762-1826)

The Gipsy Prince. A comic opera in two acts, now performing with universal applause at the Theatre Royal, Haymarket . . .

[London] Printed for Michael Kelly [1801?]

Küffner, Joseph (1776-1856)

Rondo für das Pianoforte unde die Guitarre . . . 46tes Werk . . .

Mainz, Bei B. Schott [181-?] (parts)

Latour, T

Gary Owen. A favorite dance, performed by Mr. Weippert at the Theatre Royal, Drury

Lane, in the new pantomime of "Harlequin Amulet." Arrang'd as a rondo for the P— Forte or harp . . .

Dublin, Hime [1802?]

Mazzinghi, Joseph (1765-1844)

Overture to Ramah Droog . . .

London, Goulding & Co. [1798?] (arr. for piano)

Molino, Francesco (ca. 1775-1847)

Trois trios pour flûte, alto et guitare, les deux premiers faciles et dans le genre des nocturnes . . . Opera 19 . . .

A Paris, Chez l'auteur et chez Gambaro [182-?] (parts)

Plouvier, Pierre Joseph (d. ca. 1826)

Premier divertissement arrangé pour guitare ou lyre, deux violons & violoncelle . . . Le second violon et le violoncelle ad-libitum. Opéra 4eme . . .

A Paris, Chez P. J. Plouvier, Le Magasin de Musique de la V. Doisy [181-?] (parts; mounted on parts are imprint labels of Lélou and of Pacini, Lélou et Bochsa, both of Paris and the same era)

. . . Quatuor pour guitare ou lyre, deux violons et basse . . .

A Paris, Chez Plouvier & Compagnie [181-?] (parts)

Rameau, Jean-Philippe (1683-1764)

Observations sur notre instinct pour la musique, et sur son principe; où les moyens de reconnoître l'un par l'autre, conduisent à pouvoir se rendre raison avec certitude des différens effets de cet art . . .

A Paris, Chez Prault fils [etc.] 1754. (second copy; gift of Mrs. Gertrude Clarke Whittall)

Reeve, William (1757-1815)

The celebrated overture in the entertainment of Olympus in an uproar. For the piano forte or harpsichord . . .

[London] Longman & Broderip [178-?]

Rossini, Gioacchino Antonio (1792-1868)

Ouverture de l'opera de Rossini: Le barbier de Seville. Arrangée pour flûte, violon et guitarre par F. Carulli . . .

Bonn et Cologne, Chez N. Simrock [182-?] (parts)

Schobert, Johann (ca. 1720-1767)

The first sonata from Monsr. Shobert's Op. the 10th for the harpsichord . . .

London, Printed by Lewis, Houston & Hyde [1796?]

Scholl, Karol (b. 1778)

Wiener Gesellschafts Walzer mit Trios und Coda für Flöte, Violine und Guitare verfasst . . . 22tes Werk.

Wien, Bey Cappi und Diabelli [182-?] (parts)

Schubert, Franz Peter (1797-1828)

Rastlose Liebe, Nähe des Geliebten, Der Fischer, Erster Verlust, und Der König in Thule. Gedichte von Goethe. Für eine Singstimme mit Begleitung des Piano-Forte in Musik gesetzt, und dem Wohlgebohrnen Herrn Anton Salieri . . . hochachtungsvoll . . . gewidmet . . . 5tes Werk . . .

Wien, In Commission bey Cappi und Diabelli [1821] (first edition)

Shield, William

Overture to Rosina. [Arranged] for the harpsichord or piano forte . . .

Dublin, Hime [ca. 1800]

Stoessel, Nicolaus (1793-1844)

Divertissement pour piano-forte, flûte et guitare . . . Oeuvre 33 . . .

Mayence, Chez B. Schott fils [ca. 1823] (parts)

Strauss, Johann (1804-1849)

Amors-Pfeile. Walzer für das Pianoforte . . . 123tes Werk . . .

Wien, Tobias Haslinger [1840] (first edition; gift of Mrs. Henry H. Stewart)

Des Verfassers beste Laune. Charmant-Walzer für das Piano-Forte . . . 31tes Werk . . . Zweyte rechtmässige Ausgabe.

Wien, Tobias Haslinger [ca. 1836] (gift of Mrs. Henry H. Stewart)

### *Americana*

The Library of Congress has always emphasized the collecting of material relating to or emanating from America. The early products of our printing presses, the early writings of our culturally minded citizens, the early music of our composers and music publishers are of special significance and value. They are historically important and they reflect the social, political, patriotic, and artistic life of the times that gave them birth.

Mrs. Henry H. Stewart of Silver Spring, Md., recently presented nine volumes of early American music, eight of them con-

taining single sheets or pieces which some former owner had bound together. Gifts of this kind are always welcome, but not unusual. What distinguishes Mrs. Stewart's contribution is the predominance of imprints before 1830, the relatively surprising amount before 1820, and the still smaller but amazing quantity before 1800. There has been no opportunity yet to examine the entire collection in detail, consisting as it does of several hundred separate pieces, and a goodly percentage may turn out to be duplicate copies of publications already owned. Nevertheless, there are so many that are extremely early and extremely rare that the gift as a whole must be considered as extraordinary. Listed below are several that are especially significant; that only one is new to the Music Division's holdings is outweighed by the fact that few libraries can produce any at all.

[A collection of favorite songs arranged for the voice and piano forte by A. Reinagle]

[Philadelphia, Printed for A. Reinagle, 1798?] (title-page lacking)

The desponding Negro; a favorite song . . .

Philadelphia, Printed for Carr & Co. [1793] (piano, with interlinear text)

Faederal March. As performed in the grand procession in Philadelphia the 4th of July 1788. Composed and adapted for the piano forte, violin or German flute by Alex. Reinagle.

[n. p., 1788 or 89]

The favorite new Federal Song adapted to the Presidents March. Sung by Mr. Fox. Written by J. Hopkinson Esqr. For the voice, piano forte, guittar and clarinett.

[Philadelphia, B. Carr, 1798] (piano with interlinear text; first edition of "Hail! Columbia"; melody attributed to Philip Phile; portrait of John Adams mounted in caption)

The Marseilles Hymn, in French & English . . .

Philadelphia, Printed for Carr & Co. [1793] (piano with interlinear text; written and composed by Claude Joseph Rouget de Lisle in 1792)

Presidents March and Ca ira . . .

[Philadelphia] Carr & Co. [1793-94] (piano; melody attributed to Philip Phile)

Washington Guards. Written by John F. Wells,

a member of the third company of Washington Guards . . .

Philadelphia, Published and sold at G. Willig's Music Store [1814?] (piano with inter-linear text; melody of "The Anacreontic Song," later used for "The Star Spangled Banner"; on the third page is printed: "Fort McHenry or, The Star Spangled Banner as sung by Mr. Hardinge," text only)

The following interesting volume of Anglican (or Episcopalian) music was also in Mrs. Stewart's gift:

. . . Music of Christ Church & St. Stephens, being a collection of Psalm and hymn tunes, original & selected, as sung in these Churches. Harmonized for four voices and provided with an organ or piano forte accompaniment by W. H. W. Darley, organist of St. Stephen's Church, and J. C. B. Standbridge, organist of Christ Church, Philadelphia.

Philadelphia: James Kay, Junr. & Bro. [etc., etc., 1839] (second edition)

Two important and interesting titles remain to be listed in this selection of Americana. The title page of the first is lacking, the entry being supplied from the well known Sonneck-Upton bibliography.

The compleat tutor for the fife, containing ye best & easiest instructions for learners to obtain a proficiency. To which is added a choice collection of ye most celebrated marches, airs, etc., properly adapted to that instrument, with several choice pieces for two fifes.

Philadelphia, Printed for & sold by George Willig, ca. 1805.

(Evidently British in origin, but this edition contains airs entitled *President's March*, *Washington's March*, *Jefferson's March*, *The Philadelphia Associators Quick March* and *The Congress*; gift of Miss Ethel Reed Lounsberry)

Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder, sowohl fuer privat und Hausandachten, als auch fuer den oeffentlichen Gottesdienst enthalten sind. Nebst einem Anhang des Hendlbergischen Catechismus, wie auch erbaulicher Gebaeter. Nach einem Synodal Schluss zusammen getragen und eingerichtet vor die Evangelisch-Reformirten Gemeinen in den Vereinigten Staaten von America. Fünfte Auflage.

Philadelphia, Gedruckt bey G. und D. Billmeyer, 1814.

(with unaccompanied melodies)

## Dramatic Full Scores

The following full orchestra scores of operas, ballets, etc., were incorporated into the collection which has long been considered the most complete of its kind in existence:

Framery, Nicolas Etienne (1745-1810)

*L'Infante de Zamora*. Opéra comique en 3 actes, parodié sous la musique de La Frascatana du célèbre Sgr. Paisiello. Représenté à Versailles devant leur Majestés et en-suite à Strasbourg, à Brest, à Rouen, à Caen, à Marseilles, à Bordeaux, à Toulouse, &c. &c. &c. Par M. Framery, surintendant de la musique de Mgr. le Comte d'Artois . . .

A Paris, Chez M. D'Enouville [178-?]

Gray, Cecil (1895-1951)

*The Women of Troy*. Translated and adapted from the original of Euripides and set to music by Cecil Gray . . .

London, Chappell & Co., Ltd. [1955]

("Written in the customary Greek dramatic form . . . in one long act, consisting of several scenes which play consecutively without a break." Reproduction of composer's holograph; gift of Leonard Gray, the composer's brother, who also presented Cecil Gray's *The Temptation of St. Anthony*, another facsimile of the composer's holograph, in piano-vocal score)

Morales, Olallo Juan Magnus (b. 1874)

*Les noches de Camacho*. Episode pris du *Don Quichotte* de Cervantes. Ballet de Julien Alzo . . .

(reproduction of ms., not dated, copyrighted 1955)

Mozart, Wolfgang Amadeus (1756-1791)

. . . *Le nozze di Figaro* (Figaros Hochzeit). Comic opera in 4 acts by Lorenzo da Ponte . . . Köchel No. 492. Edited from the original MS., with a foreword by Hermann Abert.

London: Ernst Eulenburg, Ltd. [etc., etc., 1950] (miniature score)

Offenbach, Jacques (1819-1880)

*Offenbach in the Underworld* . . . Orchestral arrangement by David Simon, on a selected and compiled score by Antony Tudor.

(A ballet; reproduction of ms., 1956)

Provenzano, Aldo

The cask of Amontillado (adapted from a short story by Edgar Allan Poe). An opera in one act (2 scenes) . . . Libretto by Seymour Reiter.  
(reproduction of ms., 1955)

### Miscellaneous

The foregoing pages have reviewed, in traditional categories, many of the notable acquisitions of the year. Certain pieces were also acquired that do not fall into any set type or class, yet deserve mention because of special significance or association.

Mrs. Howard C. Gilmour of New York presented an impressive bronze plaque showing a head (in bas-relief) of Ludwig van Beethoven. The likeness was made by Franz von Stück. For many years the donor has been a close personal friend of Geraldine Farrar, whose collection of correspondence, papers, and photographs came to the Library two years ago. The Beethoven plaque, officially added to the Farrar collection, will henceforth be an object of admiration to researchers in the Music Division.

When Miss Farrar's gift was shown to the public in the exhibition halls it contained several *objets d'art* of unique interest. One of her former possessions has now rejoined its companion pieces. The donor is again Mrs. Gilmour. This gift is an exquisite French fan, handpainted with bucolic scenes and floral decoration. It is mounted on a frame of mother-of-pearl and gold. Miss Farrar carried the fan onstage in her characterization of Manon, and she had it with her when she made her farewell concert appearance in New York. Little is known about the fan, but it would seem to be of the eighteenth century. Of its beauty there can be no question.

For about 20 years the music critic of the Washington *Evening Star* and the *Sunday Star* was Alice Eversman. Throughout that long period Miss Eversman covered

the local scene with great success and heard a remarkable number of performances. She has given the Library her collection of programs thus accumulated, some 1,000 separate items, which greatly strengthen the resources for local history and activities.

A large and handsome oil portrait of Fritz Kreisler was presented by Mrs. Kreisler. The likeness, practically life-size, was done in 1943 by Howard Chandler Christy. In the past few years Mr. Kreisler has been a remarkable benefactor of the Library, giving many fine manuscripts (including his own), his famous Guarneri violin, and the child's violin on which he began his studies. This portrait will always recall to the public one of the greatest artists of the twentieth century.

For several years the distinguished composer, Ernst Křenek, has been writing his autobiography and giving the manuscript (or typescript) to the Library of Congress. This year volume six, covering the period 1933-37, was received. The complete document is a restricted gift, not to be opened until 15 years after the author's death.

The following is mentioned because it was issued in an extremely limited edition (with special drawings) autographed by the composer and the illustrator:

Lambert, Constant (1905-1951)

Summer's last will & testament. A masque for orchestra, chorus, and baritone solo, to words taken from the pleasant comedy of that name written in 1593 by Thomas Nashe . . . The drawings by Michael Ayrton.

[London] Oxford University Press, 1946.

(piano-vocal score; No. 7 of an edition limited to 100 copies)

Arnold Schoenberg, the most revolutionary composer of this century, was also active in the field of art. His paintings are famous, as unconventional as much of his music, with an individuality that identifies them immediately. In 1910 he created a self-portrait which, in 1949, he gave to Leopold Stokowski. The celebrated con-

ductor presented it this past year, a gratifying addition to the Schoenberg collection of manuscripts and letters.

During this year commemorating the death of Robert Schumann it is appropriate to report the acquisition of the following publication, for it bears the romantic master's autograph:

Schumann, Robert Alexander (1810-1856)

Quartett für Pianoforte, Violine, Viola u. Violoncello . . . Op. 47 . . .

Leipzig, F. Whistling [1842] (early contemporary edition; composed 1842)

Lionel Tertis (b. 1876), world-famous violist, has given the Library a large chart and three sheets of specifications for what he calls "The Tertis-Model Viola." For nearly 20 years Mr. Tertis has been interested in improving the design of his instrument, and the present papers represent his latest revisions and amendments. There are over 250 such instruments now in use.

Dr. Albert Sprague Coolidge has continued his generosity by presenting 25 volumes of the complete works of Antonio Vivaldi (1675-1741). These are Nos. 201-225 in a series of publications of various types of concertos and are edited by the eminent Italian composer, Gian Francesco Malipiero.

### Sound Recordings

There have been several important developments in the collecting of sound recordings, now called phonorecords in library parlance. For reasons of equipment and experience in addition to the administration of the Library's Recording Laboratory, the Music Division has in its custody sound recordings of all types and kinds—music, speech, literature, history, etc. Many important phonorecords of a nonmusical nature, originating beyond the confines of the usual commercial studios, were received.

Mr. R. S. Stevenson, president of the Allis-Chalmers Manufacturing Co., presented a recording entitled *His Finest Hour*, a radio tribute to Sir Winston Churchill. This disc is No. 45 of an edition limited to 950 copies.

A large collection of radio transcriptions (with scripts) was received from the General Foods Corporation, the helpful intermediary being Thomas M. McDade. Covering the period 1932-49, these 198 recordings are representative of typical American radio fare, with and without music, which has been available on the air. They are a valuable cross section of material which exercises a national appeal. Among the program titles in the gift are the following: *Portia Faces Life*, *Young Doctor Malone*, *The Thin Man*, *The Aldrich Family*, *The Jack Benny Show*, *Duffy's Tavern*, *Claudia and David*, *My Son and I*, and *Home of the Brave*.

A tape recording, representing a special "Tribute to Glenn Miller," came from Ray Starr, manager of the Spartanburg Broadcasting Co., in Spartanburg, S. C., and was added to the Glenn Miller Collection, which was received several years ago.

The Library has wanted to acquire and preserve a prolonged segment of radio broadcasts which would inform future historians and students of society exactly what America could hear (and did hear) at any hour of the day and night. With the cooperation of the National Broadcasting Co. and its Washington station (WRC) the Library obtained, as a gift, a collection of 142 recorded tapes containing all the emitted programs for a full week, without interruption or gaps—from October 31, 1955, at 5:28 a. m. through November 7 at 12:55 a. m. Carleton D. Smith, NBC vice president and general manager of WRC, negotiated and transmitted the gift. The scope of this unique sequence can better be imagined by contemplation of just a few of its features: news reports of

the recovery of President Eisenhower from his heart attack, reports of meetings of the Secretary of State, John Foster Dulles, an interview with the Secretary of the Air Force, Donald A. Quarles, programs of symphonic music, the latest popular songs, and all the bewildering advertising of American producers and manufacturers. In short, the gift represents much of American life; it is an important nucleus of a form of documentation that should grow through the years.

Generous contributions of phonorecords came from the commercial and/or academic manufacturers as in the past. Here was the source of most of the musical recordings, but nonmusical discs were likewise included. Among the record producers, large and small, currently giving their products to the Library, and without whose assistance the collections would be modest indeed, are the following:

American Literature Records Co. (Chicago)  
 American Sound Corp. (Belleville, N. J.)  
 Ansonia Records, Inc. (New York)  
 Atlantic Recording Corp. (New York)  
 Caedmon Publishers (New York)  
 Capitol Records, Inc. (Hollywood)  
 Colosseum Records, Inc. (New York)  
 Columbia Recording Corp. (New York)  
 Decca Records, Inc. (New York)  
 Dot Records, Inc. (Gallatin, Tenn.)  
 Electra-Stratford Record Corp. (New York)  
 Folkways Records and Service Corp. (New York)  
 Haydn-Urania (New York)  
 Idiom Recording Co. (Ann Arbor)  
 International Record Collector's Club (Bridgeport)  
 Jazz at the Philharmonic, Inc. (New York)  
 Lion Musical Publishing Co. (Houston)  
 M-G-M (New York)  
 Music Treasures of the World (New York)  
 McIntosh Laboratory, Inc. (Binghamton, N. Y.)  
 Radio Corporation of America (New York)  
 Square Dance Associates, Inc. (Freeport, L. I.)  
 Sonant Corporation (Hollywood)  
 Sunset Records (Hollywood)  
 Vanguard Recording Society (New York)  
 Vox Productions (New York)

Final consideration must be given to the recordings of folklore, folk music, and exotic music which were obtained during the past year. The resources of the Archive of American Folksong should primarily center around American materials, but to be of international significance they must also embrace the manifestations of foreign lands and peoples. This year's acquisitions have a healthy international flavor, as the following summary indicates.

The Honorable Brooks Hays, Congressman from Little Rock, Ark., presented recordings of pioneer tales related by his father.

From Prof. James A. Notopoulos came 25 reels of Greek folksongs and folk tales.

A selection of Venezuelan and Argentinian folk music came from Mr. and Mrs. Felipe Ramon y Rivera of the Argentine Institute of Folklore.

Mr. and Mrs. Edward C. Sweeney provided recordings of West African and Ethiopian folk music and of drums along the Congo. Equally exotic are recordings of Javanese folk music presented by Dr. Jaap Kunst, eminent authority on the music of the East Indies.

And from Helen Roberts, long a distinguished anthropologist, were received nearly 300 discs of music which she collected years ago among the Blackfoot Indians, the Nootkas, the Pueblos, and several tribes of Northern California. In addition to the music of the North American natives there is a generous sprinkling of music from points as remote as Africa, China, and the South Pacific.

Summarizing this report of notable acquisitions, the perspicacious reader will agree that there is ample cause for satisfaction. Donors were many and generous (and appreciated whether or not mentioned); purchases were as plentiful as resources permitted. In many ways the collections were well bolstered. Yet there were conspicuous absences which are sur-

prising, the chief among them being early opera librettos and early books on music. These are two categories for which the Library has long been preeminent. The admitted fullness of its holdings of such publications, of course, lessens the opportunity of obtaining wanted titles, but

irritation at their absence from this year's list is unavoidable. It can only be hoped that they will be represented next year, and that there will be no diminution of the materials so happily reported above.

EDWARD N. WATERS  
*Assistant Chief, Music Division*

## Prints and Photographs

THE Prints and Photographs Division during the period July 1, 1955-June 30, 1956, acquired over 300,000 prints of all kinds, photographs, transparencies, negatives, drawings, and other types of pictorial material. They were received by gift, purchase, copyright deposit, exchange, and transfer from other Government agencies.

The collections which have been enriched by the new additions are primarily those in which the Library's holdings excel: fine and historical prints, documentary photographs and negatives, portraits, original American illustrations, early American architecture, the Civil War, and Whistleriana. Some of the highlights are described in the pages that follow.

### *Pennell Collection*

The Joseph and Elizabeth Robins Pennell Collection of prints "made within the last 100 years," the time-limit set by Mr. Pennell in his will, was increased during the year by the purchase of 86 prints by American artists and 87 prints by artists of other countries. They were selected by the members of the Pennell Fund Committee, Arthur William Heintzelman, Benton Spruance, and the Acting Chief of the Prints and Photographs Division, who met three times in New York to examine groups of prints submitted for consideration by artists, dealers, and one print society. A fourth meeting was held at the Library of Congress, where 35 prints were chosen from the Fourteenth National Exhibition of Prints. At this time the committee also

reviewed the more than 1,000 entries which were not accepted for exhibition by the jury of admission, and selected 10 more prints for the Pennell Collection. One of the advantages to the Library of holding this exhibition is the opportunity it affords the members of the Pennell Fund Committee to see a large proportion of the work currently being produced, not only by artists of established reputation but also by young artists whose names are as yet unknown.

Memberships in the Print Club of Albany, the Print Makers Society of California, the Print Club of Cleveland, the Honolulu Printmakers Society, the Prairie Printmakers, and the Society of American Graphic Artists added eight prints to the collection. Lending support to the various print societies that are active in stimulating an interest in fine prints is part of the Library's endeavor to carry out Joseph Pennell's expressed wish "to encourage art and artists."

Printmakers whose work was purchased for the Pennell Collection are as follows:

#### *Artists of the United States*

Amen, Irving  
Biddle, George  
Bilander, Jack  
Blackburn, Morris  
Blaustein, Alfred H.  
Borein, Edward  
Bradford, Howard  
Casarella, Edmond  
Chafetz, Sidney  
Chapin, Francis  
Chesney, Lee  
Coen, Eleanor  
Colby, Bill D.  
Crawford, Ralston

DeFerrante, Mario  
 Doi, Isami  
 Goss, Jerry C.  
 Hoffman, Irwin  
 Holzinger, Cecile  
 Hutchison, Jane Campbell  
 Isaac, Elaine  
 Jackson, Billy M.  
 Jelinek, Hans  
 Jules, Mervin  
 Kahn, Max  
 Kjargaard, John I.  
 Koppelman, Chaim  
 Kuniyoshi, Yasuo  
 Lasansky, Mauricio  
 Lewis, Jeannette Maxfield  
 Libby, William Charles  
 Lillie, Ella Fillmore  
 Lucioni, Luigi  
 McFarland, Tom  
 Marsh, Anne Steele  
 Marsh, Reginald  
 Mary Corita, *Sister*  
 Matheson, Donald Roy  
 Matthews, Wanda Miller  
 Mecikalski, Eugene V.  
 Mecker, Dean J.  
 Meissner, Leo  
 Moy, Seong  
 Mugnaini, Joseph A.  
 O'Connell, George D.  
 Perlmutter, Jack  
 Peterdi, Gabor  
 Pierce, Leona  
 Pozzatti, Rudy O.  
 Raquel Rivera, Carlos (Puerto Rico)  
 Reed, Doel  
 Schrag, Karl  
 Sessler, Alfred  
 Siegl, Helen  
 Smith, William A.  
 Steg, J. L.  
 Swift, Dick  
 Turner, Don L.  
 Unwin, Nora S.  
 Viesulas, Romas  
 Walker, Clay  
 Wengenroth, Stow  
 Whistler, James A. McNeill

*Artists of Other Nationalities*

*British:*

Brockhurst, Gerald  
 Bone, Muirhead

*Canadian:*

Bobak, Bruno

*Dutch:*

Mauve, Thijs

*French:*

Andlau, Hélène d'  
 Avati, Mario  
 Bonnard, Pierre  
 Cézanne, Paul  
 Daumier, Honoré  
 Léger, Fernand  
 Lurçat, Jean  
 Maillol, Aristide  
 Manet, Édouard  
 Matisse, Henri  
 Pissarro, Camille  
 Puvis de Chavannes, Pierre C.  
 Redon, Odilon  
 Rouault, Georges  
 Roussel, Ker Xavier  
 Téréchkovitch, Kostia  
 Valadon, Suzanne  
 Vieillard, Roger

*German:*

Hofer, Karl  
 Kruck, Christian  
 Pechstein, Max  
 Trier, Hann  
 Weissauer, Rudolph

*Italian:*

Guidi, Virgilio  
 Minguzzi, Luciano  
 Morandi, Gino

*Mexican:*

Beloff, Angelina  
 García Maldonado, Alberto  
 Orozco, José Clemente  
 Rivera, Diego

*Polish:*

Hecht, Joseph

*Spanish:*

Picasso, Pablo

*Swiss:*

Barraud, Maurice  
 Hunziker, Max

Worthy of special note are several prints by well-known masters of the graphic arts. In this group is Daumier's lithograph entitled *Très hauts et très puissans moutards et moutardes légitimes*, one of the five large plates made by the artist for *L'Association mensuelle lithographique*, and published by Charles Philipon for the purpose of raising money to help pay the frequent fines imposed by the French Government on his illustrated journals, *La Caricature* and *Le*

*Charivari*. The interesting story of the 24 caricatures by Daumier, Grandville, Raffet, and Traviès, which were issued by Philipon between August 1832 and August 1834, has been told by Edwin DeT. Bechtel in his *Freedom of the Press and L'Association Mensuelle: Philipon versus Louis-Philippe*, published by the Grolier Club in 1952.

The lithograph, actually the least powerful of the five in the series drawn by Daumier, ridicules the grandchildren of Charles X, "Imbeciles Bourbons" as Philipon called them. Henry VI, the young prince, rides a rocking horse. "The three other children in the caricature," wrote Mr. Bechtel, "are drawn as their enemies saw them—monstrous Bourbons, with the evil marks of their inheritance."

Among the rarities is a first state before letters of Manet's lithograph, *Au Paradis* (Guérin, 82), one of the few ink drawings made by the artist for transfer on stone. It is hardly more than a hasty sketch, but Manet has captured the rapt expressions on the faces of the persons seated in the balcony, absorbed in the scene below them.

With the acquisition of *Les Baigneurs* (small plate), the Pennell Collection now includes the three lithographs made by Cézanne. *Les Baigneurs* was executed by the artist for Ambroise Vollard's second *Album des peintres-graveurs*, which was published in 1897. Our print appears to be the first state before publication described by Jean Goriany in "Cézanne's Lithograph, The Small Bathers," which was published in the *Gazette des beaux arts* of February 1943, for the edges of the composition are uneven and the China paper on which it is printed has wide margins showing the registration marks at left and right. In the published state the size of the composition was somewhat reduced.

Quite different from other examples of his work in the Pennell Collection is Toulouse-Lautrec's *Le bon graveur*, a lithograph of Adolphe Albert. Albert, a

painter-etcher who had been a fellow student at Cormon's atelier, is shown at work upon a plate.

Three lithographs by Rouault enrich the Library's holdings, which also include a set of the *Miserere* published in 1948. These are the self-portrait, with bare head, in color (1928), *Christ*, and *Eve*.

Finally, mention should be made of the series of three etchings and a mezzotint by Picasso, comprising *Le Minotaure aveugle*. Picasso's interest in the legend of the mythical creature was aroused when he was commissioned to design a cover for the first issue of the French periodical *Minotaure*, and as a result he made a number of drawings and etchings of the subject.

### Hubbard Collection

Three engravings after drawings by Peeter Brueghel the Elder (ca. 1530–69), were acquired for the Gardiner Greene Hubbard Collection. One, a genre scene of skating outside the Porte St. Georges in Antwerp, was engraved by Frans Huys (1522–62). This charming view of one of the entrances to the city is shown from a point where the Herentals Canal crossed the moat and fortifications to carry drinking water into the city. The frozen canal is filled with skaters of all ages whose antics on the ice differ little from those to be seen today on any pond—the unfortunate fellow who has broken through the ice, the showoff, and even a hockey game or its ancient equivalent. Spectators on the ramparts and banks of the canal, as well as pedestrians on the bridge leading to the gate, watch with keen enjoyment the gay scene before them.

The engraving was published by Hieronymus Cock (1510–70) who had established himself as an art dealer and print publisher in Antwerp in 1546, employing some of the best engravers in that prosperous city. Cock, a painter and engraver,

had started business in Rome where he published a series portraying landscapes and ancient ruins which he engraved after his own designs and those of his brother Mathieu and Martin van Heemskerck. Upon his return from travels in Italy, Brueghel furnished drawings for Cock's shop, which was known as "Au Quatre Vents." Landscapes drawn while in Italy, which were popular with Cock's patrons, were followed by scenes of peasant life and the allegories and fantasies for which the artist is best known.

*The Last Judgment*, also published by Cock, was engraved by Pieter van der Heyden (fl. 1557) and illustrates the two lines of text which appear on the print:

VENITE BENEDICTI PATRIS MEI IN  
REGNUM AETERNUM/ITE MALEDICTI  
PATRIS MEI IN IGNUM SEMPERITERNUM.

Under the watchful eye of God, the crowds of the blessed are led toward the heavenly kingdom by angels, while the damned are herded by grotesque figures into the mouth of a monstrous head. In the foreground other fantastic creatures, typical of Brueghel's imagination, release the dead from their graves.

The third of the Brueghel prints is a first state, published by Philippe Galle in 1574, of an allegory entitled (in a later state) *Tempus omnia et singula consumens*. The figure of Time rides on a rustic wagon, seated on an hourglass beside a large globe encircled by the signs of the Zodiac. The symbols are more obvious than in many of Brueghel's allegories. The cart, drawn by two horses representing day and night, is followed by Death on a horse and Fame astride an elephant. The procession follows a path strewn with tools, musical instruments, weapons, a palette, and other objects representing the handiwork of mankind.

These three prints, beside being the work of one of the great artists of the sixteenth

century, contribute much to the pictorial documentation of the period.

The Hubbard Fund was also used to purchase two portraits of interest. *François Le Sueur, aveugle*, engraved in 1784 by Desmaisons, a French printseller and publisher of the eighteenth century, depicts a blind youth of 18 reading with his fingers. He is seated at a table on which his own printing press and type cabinet are standing. Several lines of text tell the reader, according to the *Journal de Paris* of Sept. 16-30, 1784, that the young man, blind from the age of six weeks, had at the age of seventeen and one-half years learned to read and write in raised characters. By this means he was able to study the French language, arithmetic, geography, history, and music.

The second portrait is a mezzotint, *Linnaeus in his Lapland Dress*, engraved by Henry Kingsbury (fl. 1775-98) after Martin Hoffman. This portrait of the famous Swedish scientist and founder of modern botany, Carl von Linné (1707-78), better known as Linnaeus, commemorates his journey of exploration through Lapland in 1732. The mezzotint, published in 1805, was used as a frontispiece in some of the copies of Robert John Thornton's *Temple of Flora* (London, 1799-1807).

### *Gifts of Prints*

Several gifts of prints have enriched the holdings during the year. Mr. Gustave Pabst, Jr., of Washington, D. C., presented his collection of 147 etchings by Auguste Brouet (1872-1941), the French etcher and illustrator. The collection constitutes a large part of the etched work of the artist, who is best known for his portrayal of life among the working people of his native country. Brouet, whose mother at one time owned a small circus, grew up in Paris, particularly in the streets of Mont-

martre. His work provides a fascinating record of a rapidly vanishing aspect of French life, with its street venders, gypsy encampments, and itinerant tradesmen. A master of the etching medium, he was able to depict vividly and sympathetically the people who were so familiar to him. Among the subjects he portrayed were gypsy vans and camps, circus people, and dancers; interiors of the shops of the clock-maker, pawnbroker, cobbler, and violin-maker; the itinerant venders of flowers, shoelaces, and baskets; open-air markets; and street scenes, especially in Paris and Rouen. Brouet also left a pictorial record of the first World War, and the collection includes his etchings of French soldiers on the march, in the trenches, and engaged in the various occupations of war.

Through the bequest of the late Helen W. Henderson of Philadelphia we received a group of 16 etchings and one lithograph by the British illustrator Edmund J. Sullivan (1869-1933). The artist, distinguished primarily for his pen-and-ink drawings, was one of the original members of the Senefelder Club, founded in 1908 by a group of British artists who had become interested in the revival of lithography as a medium of expression. Sullivan wrote in his *Line; an Art Study* (London, 1922): "The Senefelder Club has been the main instrument of this revival, and the writer is proud to have been its godfather."

The one lithograph in the group is *Icarus; Lithograph No. III*. The etchings, executed between 1924 and 1932, include portraits of George Bernard Shaw and John Galsworthy and lively characterizations of rural and town figures, for example, *The Old Rocksalter*, pushing his cart; *I Sing Boom*, a street musician who appears to be playing not only a concertina, but two drums and a pair of cymbals strapped to his back, a set of pipes bound to his throat and chin, and bells attached

to his tall pointed cap; and *Master Hatch in the Lambing Pen*. The etchings, according to the donor, form a practically complete collection of Edmund Sullivan's work in this medium.

The Society of Washington Printmakers continued the generous practice of purchasing a print from its annual print exhibition for presentation to the Library. *The Triton*, a color lithograph by Emil Weddige of Ann Arbor, Mich., was selected for the honor this year.

Several artists contributed examples of their own work to the collections. Miss Juliette Mae Fraser of Hawaii presented a handsome portfolio, *Ke anuenue*, which was published in 1952 by the University of Hawaii Press. In offering her gift to the Library, Miss Fraser wrote: "While making the drypoint and the linoleum print illustrations for reproduction, I printed twelve French folds of each subject on an etching press, and, after the text was hand printed in each folder, I hinged the linoleum cut illustrations on the page opposite the text. The edition of twelve hand pulled *Ke Anuenue* portfolios was determined by the life of the plastic drypoint plate." In addition to the prints, the portfolio contains one of the original plastic drypoint plates and one of the linoleum blocks.

Miss Ella Ely of New York City presented five of her etchings of Pekin, Java, Honolulu, and California; Miss Gertrud S. Pferdt, also of New York, an etching and two lithographs. From Mr. Samuel L. Margolies of Norwalk, Conn., came a group of preliminary drawings, tracings, trial proofs, and various states of six of his etchings and aquatints. Mr. Emil Weddige presented a color lithograph entitled *Interlude*. Gifts of woodcuts were received from Mrs. Ana Rosa de Gonzales, Mrs. Carmelo Gonzalez Iglesias, Mr. Luis Peñalver and Mr. Armando Posse, print-makers of Havana, Cuba. Mrs. Margaret

Grosch Williams of Crozet, Va., daughter of the late Oscar Grosch, a wood engraver, presented a group of etchings and a wood engraving by her father.

### Engraved Plates

Joseph Pennell's bequest to the Library included many of his etched plates as the foundation of a "calcographic museum similar to those in Paris, Rome and Madrid, to be organized, installed in, and managed by the division of prints of the Library of Congress." Pennell wished further pulls to be made from his plates and sold to the public at a nominal price, as is the practice of the Chalcographie du Louvre, the Calcografia Nacional in Madrid, and the Regia Calcografia di Roma.

So far, it has not been feasible to establish the "Calcographic museum" Pennell anticipated, as it will require, among other things, a substantial fund to put it into operation.

In addition to Pennell's plates, the Library's collections include a number of others, and this year several more were received. Mrs. Vernon B. Winiker of Ventura, Calif., presented an engraved copper plate of John Trumbull's *Signing of the Declaration of Independence*. The authorship has not yet been established, as the name of the engraver has been burnished out. The Library has two prints of almost equal measurements, either of which could have been pulled from it. One is by Asher B. Durand (1796-1886), who was commissioned by Trumbull to engrave the painting when he was but 24 years of age. The other print, signed with the name of Waterman Lilly Ormsby (1809-83), is so similar to Durand's engraving that it could well be a facsimile. It is possible that a proof from the plate will reveal whether it is the original of one or the other. Although the size presents some difficulties, it is hoped that the condi-

tion of the plate, badly in need of cleaning, will permit further pulling of proofs.

An engraved steel plate by Luigi Delnoce of a profile portrait by Kelly of Mathew Brady, was the gift of Mr. James Russell Lowe of Chevy Chase, Md., who also gave three copper plates etched by the late Frederick Pauling, for many years an engraver at the Bureau of Printing and Engraving.

Mr. Theodore Gusten, Executive Director of the International Graphic Arts Society, presented the large copper plate for *Granite Tor*, engraved by Norma Morgan, one of the prints distributed by the society to its members. This extraordinary example of an exacting technique, which is practiced by relatively few artists today, should be of great interest to students and printlovers.

### Historical Prints

*The Pedlar and his Pack, or the Desperate Effort, an Overbalance*, a handcolored etching of unidentified authorship, is a welcome addition to the Library's excellent collection of political cartoons. It points up an ill-starred maneuver undertaken during the presidential campaign of 1828 in which John Quincy Adams, the incumbent, was opposed by Andrew Jackson. In an effort to discredit Jackson as a bloodthirsty and irresponsible tyrant who had illegally executed some of his own Tennessee militiamen, John Binns, the violently anti-Jacksonian publisher of the Philadelphia *Democratic Press*, circulated his famous "coffin handbills." Binns' vicious plan misfired. His home was attacked, his newspaper discontinued, and, instead of gaining votes for Adams, the "coffin handbills" aroused sympathy for Jackson.

This etching depicts Binns balancing eight coffins on his back, while pleading: "I must have an extra dose of Treasury-pap, or down go the Coffins, Harry, for I

feel faint already." "Harry," who is Henry Clay, Secretary of State in Adams' administration, emerging from the left side of the load of coffins, urges Adams not to give up: "Hold on Jonny Q, for I find that the people are too much for us, and I'm sinking with Jack and his Coffins!" From the right side, Adams, holding aloft the Presidential Chair, voices confidence in his re-election: "I'll hang on to the Chair, Harry, in spite of Coffin handbills, Harris's letter, Panama Mission or the wishes of the People." The "Panama Mission" was Clay's proposal to send American delegates to the Panama Congress of Latin American states, which had been suggested by Bolívar.

Still another of the Library's outstanding collections of pictorial Americana, its nineteenth-century lithographs, was increased by the gift from Mr. Ross Field of Kelseyville, Calif., of the portrait of David Crockett published by the well-known firm of Childs and Lehmann in 1834.

### *Documentary Photographs*

It is possible to describe only a few of the large number of documentary photographs added to the files during the year, but they will suffice to give the reader some idea of their scope and variety. Earliest of the recent acquisitions is a group of 21 stereographs of the Chicago fire of 1871, showing the widespread devastation of the city, and the ruins of Trinity Church, the Chicago Tribune offices, the Court House, and many other buildings.

An album containing 181 photographs taken by the late Herman S. Davis during a voyage to the West Coast of Africa was the gift of his niece, Helen E. Davis of Philadelphia. Mr. Davis, at the time a student at Princeton, was assistant astronomer to the United States Scientific Expedition to the West Coast of Africa to observe the total eclipse of the sun which

took place on December 22, 1889. In March 1889 Congress had authorized the Secretary of the Navy to use \$5,000 to defray the expense of the expedition, and on October 16, 1889, the U. S. S. *PENSACOLA*, a steam sloop-of-war dating from Civil War days, sailed from the Brooklyn Navy Yard with members of the expedition and equipment.

The photographs were taken on ship-board and at the ports of call on the way in the Azores, Porto Grande in the Cape Verde Islands, and the West Coast of Africa. There are numerous views of the encampment at Cape Ledo in Angola, showing the landing and installation of the scientific instruments, the tents and portable houses, and various activities of the civilian members of the expedition and the ship's crew. After leaving Cape Ledo the party made several trips inland, including a visit to Kimberley and the diamond mines, where a number of the photographs were taken. Capetown, St. Helena, and other places visited on the way home are also well represented.

The album is accompanied by a 40-page pamphlet entitled *A Seven Months Cruise among the Islands of the Atlantic and along the West Coast of Africa in a Man-of-War, 1889-1890*, which Davis wrote and printed on his own press.

Another album, the gift of Dr. Leendert Brummel, Librarian of the Koninklijke Bibliotheek at The Hague, records the visit of two Hollanders, Messrs. J. T. Guepon and W. Rebel, Jr., of Amsterdam, to the United States in 1895. The album contains 370 photographs taken by Mr. Rebel of places visited and friends in Spokane, Glenwood Springs, and Colorado Springs; Monterey, Calif., the Yosemite Valley, and Niagara Falls. There are also several pages of mementos of the trip, with a newspaper clipping describing as "the most brilliant affair of the social season" a reception given by the two gentlemen for 200 guests

at the Hotel Spokane. Dr. Brummel thinks it possible that the purpose of the trip was the establishment of a bank in Spokane.

One of the most interesting contributions to the pictorial documentation of our country is the collection of photographs and negatives by the late Lewis W. Hine, presented by the National Child Labor Committee.

Lewis Wickes Hine (1874-1940) was a pioneer in the field of documentary photography. While teaching at the Ethical Culture School in New York in 1905 he became interested in photography, and, aware of the value of a pictorial record, he built up a collection of photographs showing the work and various activities of the school. He also organized a student camera club to foster an interest in taking good pictures and in developing the negatives. In "The School Camera," an article telling of his experience at the school, which was published in the March 1906 issue of *The Elementary School Teacher*, he wrote: "When the child realizes, even to a very limited extent, that success in this line cannot be attained by the snap-at-everything method, but by careful, patient, orderly work, he has taken the first important step toward real success in all lines of work, and he receives a genuine feeling and respect for laws that might not be gained in any other way."

Doubtless the success of his experiments at the school in preparing what he later called "photo stories" made him realize the possibilities of the camera as a research tool. Having been trained as a sociologist, he was qualified to turn his knowledge of photography toward research in the field of social welfare. Hine's subsequent career and his philosophy are best summed up in his own statement, quoted in an unsigned, illustrated article about his camera studies entitled "He Photo-interprets Big Labor,"

which appeared in the September 1926 issue of *The Mentor*:

I came out of the Middle West a quarter of a century ago after training to be a school teacher and after working also to express myself in various forms of art. My interest in the great movement of social uplift led me to throw myself into what was called "social work." For a number of years child labor and other lines of social welfare occupied my time, using the camera as a means of interpreting conditions and people to those who had but little contact with them. During the war the Red Cross activities in Europe were a fertile field for this kind of interpretation.

My interest in the worker led me to spend a number of years interpreting his life and personality, and my collection of industrial situations stands as an apotheosis of labor. The philosophy that has guided me in my work is expressed in the words: "Whether it be an ornate stain-glass window, a gorgeous tapestry or a good piece of painting, a man's handiwork is never better than the mind that conceives it and the hands that fashion it."

With a thorough appreciation of the handicaps and crudities under which labor is struggling I still feel the worker is a human being, and a mighty important one. . . .

I try to do with the camera what the writer does with words. People can be stirred to a realization of the values of life by writing. Unfortunately many persons don't comprehend good writing. On the other hand, a picture makes its appeal to everyone.

The segment of his work that the Library has had the good fortune to acquire consists of about 5,000 photographs mounted in 22 albums, and 300 negatives, made between 1908 and 1923, when Hine worked as a special agent for the National Child Labor Committee. Many of his reports and photographs, the results of his travels around the country, were published in *The Survey* magazine. The photographs record the conditions under which children were working in the mills and factories, in the shrimp and oyster canneries, in the cotton fields and coal mines, and on the streets.

These photographs have been arranged in the albums according to general sub-

jects, and the card index accompanying the collection provides not only place, date, and caption, but in many cases includes Hines' notes about the children and their circumstances, such as "I slipped in at noon when authorities were away, gathered the boys together and took this," or "Flashlight photograph of five boys who work in Augusta cotton mill. Superintendent refused to let me go through the mill so I went there at 6 p. m., and under cover of darkness got these boys as they came out," and again "The wheels are kept running through the noon hour (which is only 40 minutes) so employees may be tempted to put in part of this time at machines if they wish." Regarding a photograph taken in 1923, he noted:

I found a girl of 13 working at embroidery in a far corner of a dimly lighted room. The light came from a small gas jet which was high above the girl's head, in the center of the room. She was working on a black dress which was outlined in black pencil. For this dress elaborately embroidered, she received ninety cents. She could embroider one dress in about three or four days if she kept at it steadily. She had been working since 4 p. m., and it was then 7 p. m. She expected to stop at 10:30.

The cards, arranged in chronological order, form a grim record of the itinerary of this apparently indefatigable worker who concentrated his energies toward bringing before the public the plight of children oppressed by long hours of work combined with lack of proper food and mental stimulus. Between 1908 and 1917, when the majority of the photographs were taken, the search for data took him from the worsted mills of Maine to the shrimp canneries on the Gulf, and westward to the cotton fields of Texas, the sugar-beet fields of Colorado, and even to California. Before he had completed his task he had visited over half of the States, in all of which he found subjects for his reports to the National Child Labor Committee, which worked for over half a century to

eliminate abuses in the employment of children.

Quite a different form of pictorial documentation is a gift of color transparencies from Mr. William E. Warne, Economic Coordinator in Korea for the United Nations Command. A former Assistant Secretary of the Interior, Mr. Warne was Director of the Point Four program in Iran from November 1951 until March 1955. From there he went to Brazil as Director of the U. S. Operations Mission, where he remained until his present assignment. His camera has long been a useful implement in recording not only aspects of his work, but his travels as well. For several years he has been contributing his color transparencies to the Library.

The group presented this year consists of 788 transparencies taken in Rangoon, Bangkok, Turkey, Jordan, the Hawaiian Islands, Iran, Argentina, Bolivia, Chile, and Brazil.

Iran has received Mr. Warne's most extensive coverage to date, and the 603 slides taken during his tour of duty there give an unusually comprehensive picture of the country and the life and activities of the people. His captions and background information contribute an invaluable supplement to his pictures. The slides have been carefully arranged in categories designated as special subjects, Iranian country people, tribes, monuments and ruins, scenes of Iran, industries, Iran subjects, persons in Iran, and Point Four. Among the special subjects covered is a natural ice plant, the various slides showing the vat where water taken from the irrigation system is frozen, and how the ice is cut and stored for summer needs. Another series is devoted to some of the old dams, including one—still in use—on the Karun River which was built by the Emperor Valerian. Also concerned with water, a subject of vital concern in this semiarid country, is a group showing some

of the "ghanats," or horizontal wells with sufficient slope for slow water flow, which are used to irrigate certain parts of the country. Ten slides depict rug washing at a spring at Rey, near Teheran, where hundreds of Persian rugs brought from the city each day are washed and dried in the sun and air, and are then returned by donkey in the evening. An especially interesting series records a trip into the remote Talaghan Valley in the Elburz range of mountains, which is only accessible by donkey trail. Mr. Warne accompanied Khalil Talaghani, who arranged the trip in order to take his wife to see his ancestral home at Avonek, one of the valley villages which is distinguished by the balconies of its unique houses. Among these color transparencies are views of the valley, groups of villagers waiting to greet the visitors, women in costumes that are worn only on special occasions, the party touring the village on foot, an arch of welcome hung with the best Persian rugs of the village, and other highlights of the trip.

The Point Four series contains pictures of the various undertakings, such as livestock improvement, the Pistechio spraying project, milk pasteurization, locust control, health, education, and irrigation, as well as a number of informal portraits of the people associated with the project.

Mr. Warne covered a large part of the country, and his interest in the people is evident from the number and variety of his subjects. His views reveal the beauty of the mountains and valleys, while the scenes of life among country people and city-dwellers in different parts of Iran, as well as in the camps of several of the nomadic tribes, give a fascinating account of this colorful country.

Although considerably smaller in scope, the Brazil series of 86 slides is equally interesting, including views of cities and villages, and scenes of rural life. The groups taken in Jordan, Lebanon, Turkey and elsewhere

during Mr. Warne's travels, though small in number, contain well-chosen subjects of more than usual interest, such as the excavations at Byblos, the Schwe-Dagon Temple in Rangoon, and the eruption of a crater on the side of Mauna Loa in Hawaii, made after dark from a low-circling plane. Some of Mr. Warne's color photographs have been reproduced in the 1956 edition of *Britannica Junior*.

Contemporary documentation of another part of the world came from Mr. Alan Heyneman of New York, formerly Documents Expediter at the Library of Congress. During a four months' stay in Afghanistan as an advisor to the Afghan Government to survey local library facilities, Mr. Heyneman took many interesting photographs of the country and the people. He presented to the Library a group of 19 color transparencies and 33 black-and-white enlargement prints taken during the spring and summer of 1955. Among them are views, street scenes in Kabul, and numerous studies of tradesmen, workmen engaged in various occupations, and women and children.

### *Portraits and Personalia*

The Library's extensive portrait collections, which include not only the likenesses of Americans of past and present, but persons of other countries as well, have been enriched by a wide variety of material. The papers of Robert Green Ingersoll, Ellery C. Stowell, Joseph E. Willard, and George Creel, recently received by the Manuscripts Division, were accompanied by collections of pictures of members of their families, their associates, and friends. This wealth of photographic material was transferred to the Prints and Photographs Division. The Willard collection contains, in addition to portraits, many pictures of "Willard's Hotel" in Washington, among them an original wash drawing of the

Ladies' Parlour by Thomas Nast and a group of wood engravings that were published in the *New Yorker Illustrierte Zeitung* and other weeklies between 1853 and 1880. They show notable events of the times, such as the sojourn of the first Japanese diplomatic delegation to the United States in 1860 and Ellsworth's New York Fire Zouaves saving the burning hotel in 1861.

Another collection, presented by Miss Margaret Devany of New York in memory of James T. and Rachel Booth Powers, contains over 90 photographs of these two well-known musical-comedy stars of a by-gone era in their roles in *The Tin Soldier*, *The Drum Major*, *The Old Homestead*, and other long-forgotten hits.

The Albert R. Miller Collection of portraits of notables has been increased by 191 photographs, bringing the total number to 375. A continuing gift of the photographer, the collection includes portraits of members of the Cabinet, the Congress, the diplomatic corps, and many other prominent persons who reside in or have visited the Nation's Capital in recent years.

Quite a different type of portrait is to be found in an album of silhouettes presented in memory of Ray Livingston Murphy by a donor who wishes to remain anonymous. The album contains profile portraits cut by Augustin Amant Fidèle Edouart, who is described by Raymond Lister in *Silhouettes* (London, 1953), as "the only really great French exponent of the art."

Edouart, who was born in France in 1789 and saw service under Napoleon, fled to England as a refugee in 1814 hoping to earn a living for his family by teaching French. When this proved unsuccessful, he turned his hand to making portraits with human hair, "mosaic hair work" as he described his invention. His success brought him the patronage of the Queen and of Princess Charlotte.

Seeking a new diversion to take his mind off the sorrow caused by his wife's death in 1825, Edouart discovered that he had a talent for cutting profile portraits with scissors, an art which had fallen into disrepute with the invention of various mechanical devices for taking likenesses. Having revived the art of freehand cutting, he gained wide acclaim not only in England, Ireland, and Scotland, but also in this country, where he spent 10 years producing (between 1839 and 1849) over 3,000 portraits of prominent figures of the day.

During one of his sojourns in Edinburgh, Edouart was invited one evening to Holyrood Castle to amuse the French royal family and members of the court who were in exile there. His portraits so delighted the king and his family that other visits followed, and as a result silhouettes were made of the entire royal household, including even the king's *valets de chambre*. In his *Treatise on Silhouette Likenesses* (London, 1835) Edouart wrote: "I took a great quantity of duplicates of the Royal family, and numberless ones of the young Prince and his Sister; and during my stay at Edinburgh, I was a daily visitor at Holyrood, and my Exhibition room was very often visited by their Royal presence."

Our album contains twelve of the silhouettes made at the Castle. On one page there are full-length, standing portraits of Charles X and the Duc d'Angoulême, the Dauphin; on another, the king is with his granddaughter, the Princesse Louise, who holds a basket of flowers in one hand, a nosegay in the other. The Duchesse d'Angoulême, seated in a chair with her spaniel at her feet, is busy with her needlework. Others, we learn from the penciled notes, are the Duchesse de Berri; the Chevalier Capitaine Lavillate, first *valet de chambre*; M. T. Barrande; the Abbé de Moligne; and M. d'Hardiviller ("peintre et maitre de dessin à Monseigneur et Mademoiselle"), the latter stand-

ing before his easel, palette in hand. Two of the portraits are not identified.

A small printed label on the inside cover reveals that the album came from the library of the Comte de Chambord (Henri

V de France, Duc de Bordeaux), who was the grandson of Charles X.

ALICE LEE PARKER

*Assistant Chief*

*Prints and Photographs Division*

# Hispanica

THE FOLLOWING pages sketch in summary fashion the role of the Hispanic Foundation as one of the several units concerned with acquisition of Hispanic materials of permanent interest to the Library. The treatment highlights noteworthy acquisition activities and results since November 1953, when the last such report appeared.<sup>1</sup>

At the outset it is worth stressing that the Hispanic Foundation has only a recommending role. The responsibility for procurement of Hispanic materials is administratively placed within the Processing Department. The Hispanic Foundation as such has no collections of its own; it plays a minor or negligible part in recommending acquisition of Hispanic materials which, by their form or content, are the peculiar responsibility of the Library's custodial divisions, such as the Prints and Photographs, Music, Manuscripts, Map, Rare Books, and Science Divisions.

Similarly, the Hispanic Foundation does not attempt systematic acquisition coverage for law. The Law Library's Latin American Law Section exercises domain here. In parallel fashion, most official publications fall under the direct eye of the Serials Division, so far as recommending and monitoring receipts are concerned.

In short, the responsibilities of the Hispanic Foundation are to recommend directly and aid in other ways toward acquiring materials for the general collections of

the Library in Hispanic fields. The statistics and other information below thus are purposely limited to Hispanica which eventually lodge in the general rather than special holdings. This is not to say that on occasion the Hispanic Foundation does not seek out manuscripts of interest to the Library, or neglects science because it happens to be the special province of another division, but normally the recommending officers of the Hispanic Foundation concern themselves primarily with books, pamphlets, and periodicals in the social sciences and literatures related to the special areas known as Hispanic.

The term "Hispanic" perhaps warrants clarification. Broadly it covers areas and interests connected historically and culturally with the Iberian Peninsula, known to the Romans as Hispania. Specifically the geographical span includes all of present-day Latin America, occasionally construed to include parts of the United States formerly in Spanish or Mexican possession. The present Iberian Peninsula—Spain, Portugal, and their offshore islands—forms a second major bloc; Spanish and Portuguese possessions in Africa, past and present, form yet another unit; and the Near and Far East also contain pockets of Hispanic interest, such as Goa and related Portuguese communities in India, Macau, and the Philippine Republic. Many Philippine items relate more closely to the programs of the Orientalia Division, but because of its long connection with Spain and the present vitality of the Hispanic tradition, the Hispanic Foundation also

<sup>1</sup> Howard F. Cline, "Hispanica," *QJCA*, XI (Nov., 1953), 46-59.

takes more than a casual interest in this new and important republic. Because of the global nature of Hispanic imperial interest in earlier centuries, even matters like Catalan colonies in Greece and the Holy Land may become Hispanic acquisitions responsibilities.

### *Historical Perspective*

Realization of the importance of acquiring important reference and contemporary materials from Hispanic areas has had a long and distinguished history in the Library, dating from its very beginnings. Largely as the result of this sustained effort, by many hands over the years, the Hispanic collections of the Library of Congress are world-famous both as to quality and quantity. There was phenomenal growth following the first World War, and the holdings have increased in almost geometrical proportions during the past three decades. Especially long strides have been taken since 1939, when the Hispanic Foundation was established to provide a focus for Library-wide interests in Hispanica.

In view of the thousands of items now received, classified, and cataloged under innumerable Hispanic headings in the catalogs of the Library, it is worth casting a quick glance backward to the turn of the twentieth century, when acquisitions efforts started to intensify. To mark the rise of Hispanic acquisitions between 1901 and 1918, an anonymous administrative hand drafted a revealing memorandum which has been preserved in the Hispanic Foundation's files.<sup>2</sup>

Pointing out that in 1901 the Library had only 685 items from Mexico, 500 from Central America, 814 from the West Indies, and 1,894 from all of South America, the writer alluded to notable increases

which had occurred up to the year 1918. At that time he recorded 3,189 volumes and pamphlets for Mexico, 1,606 for Central America, 2,721 for the West Indies, and 7,600 for South America. He noted that in the fields of history, topography, biography, and antiquities of Latin America the Library had a total working collection in 1918 of about 16,000 volumes. The survey stated that in original editions and the rare and expensive works, especially those of the discovery, exploration, and colonization periods, the Library of Congress was not nearly so strong as some other American libraries. The Library was in a more favorable position with respect to material relating to boundary disputes and claims, but was notably weak in works relating to Indian cultures, though it had some important items on linguistics and reproductions of codices.

In 1918 the collection of newspapers and periodicals was characterized as "not notable but contains complete or partial sets of some of the more important earlier journals." Difficulties in collecting any statistical reflection of growth were experienced then, as now; the writer states that "in the Division of Law, public documents and political, economic and social conditions a relative increase has probably been even greater, but exact figures are not available at the moment." Through the international exchange network, the Library was furnished with important collections of official reports from the various ministries and government departments of the Latin American republics. It was noted that special efforts had been made through correspondence, purchases, and the visit of an agent to the area to complete certain sets and to strengthen the Latin American collections. It was felt that in 1918 the Library of Congress would "compare favorably with . . . any other library in respect to legislative, administrative and statistical material, not only of the national

<sup>2</sup> Undated memorandum, "Latin Americana in the Library of Congress," probably the work of C. K. Jones.

governments but of the provincial governments also." Much material now housed and cared for in the Law Library—law, legislative history, proceedings of legislative bodies and of constituent assemblies, official gazettes, and the like—was well represented.

But in the general collections it was stated for the year 1918 that literature was "not strong." Excluding linguistic works, there were some 1,150 volumes and pamphlets, including duplicates, in Latin American literature. Apparently stress earlier had been placed on obtaining the classics of the colonial period and early nineteenth century, but even in 1918 attention was being paid to what the writer of this report characterized as "some of the better known contemporaries: Amado Nervo, Gutiérrez Nájera, Rubén Darío, Gómez Carrillo, Julián de Casal, Guillermo Valencia, José Asunción Silva, Santos Chocano, Días Rodríguez, Blanco Fombona, Orrego Luco, Leopoldo Lugones, Rodó and others." He noted that "this section is being conservatively developed."

The concluding section of the 1918 survey stated: "The bibliographical and bibliographical apparatus, the indispensable instrument of the cataloguer and the bibliographer, is as complete as diligent efforts have been able to make it, and careful attention is given to filling gaps and securing new publications." These are still the broad mandates which the Hispanic Foundation follows.

### *Selection*

In some ways the problems faced by recommending officers at present differ in kind, as well as degree, from those of a generation earlier. Cultural and material progress in the Hispanic areas have been reflected in increasing numbers of publications of all kinds, so that selection among currently produced materials poses serious

problems.<sup>3</sup> In the past 40 years a galaxy of bibliographers and research scholars throughout the world, and especially in Hispanic areas, have exposed an increasing number of relevant older works of high utility.<sup>4</sup> Therefore known and often available titles needed to complete the retrospective collections of Hispanica far exceed the resources of the Library to obtain or even contain all of them.

The problem of selection therefore becomes paramount. Working within the broad canons of selection for the Library as a whole, the Hispanic Foundation has the responsibility of recommending on whether to emphasize current or noncurrent items, of balancing the advantages and disadvantages of recommending exhaustive coverage of certain topics because of their present or potential importance, as opposed to sampling moderately or lightly less pressing subjects. Important questions arise as to whether periodicals, books, or pamphlets should be given preference, and whether certain geographical areas merit more or less coverage than they have traditionally received.

Because of the complexity of the areas involved, and because of other considerations, among which is a lack of reliable statistical data, inflexible general rules and a body of invariable doctrine concerning selection for Hispanica cannot always be made.

During the past four years, one step toward ascertaining the strength and weaknesses of the Hispanic material in the general collections has been taken by systematic surveys of certain recurring problems. The results have been issued in a

<sup>3</sup> H. F. Cline, "American Books in Latin America," *Library Trends*, V (July 1956), 151-88.

<sup>4</sup> H. F. Cline, "Librarians and Libraries in the Americas," in Angel del Río, ed., *Responsible Freedom in the Americas* (New York, 1955), 314-28.

series of limited circulation within the Library, known as "Hispanic Acquisitions Studies," 15 of which have been prepared. Their general purpose has been to provide a substantial factual foundation on which selection policies can be based.

As a further aid to the same goal, authorities in various fields have been brought to the Library for short-term assignments to survey the collections and to make recommendations on their further development. During 1954, for instance, Dr. Pedro Grases of Venezuela spent six weeks as a consultant to the Hispanic Foundation; more recently, Dr. Thomas Mathews, an expert on Puerto Rican materials, reviewed holdings in numerous divisions, brought to light many unknown treasures, and pointed out gaps among materials relating to that important island. At the end of an extended tour during which she examined relevant materials in major libraries throughout Spanish America, Dr. María del Carmen Velázquez of Mexico spent five weeks on the staff of the Hispanic Foundation completing a bibliography of historical works and preparing recommendations on gaps in the printed material which she noted while working intensively in the Library. Related but distinct is another program which brings annually to the Foundation out-of-town experts who, as contributing editors to the *Handbook of Latin American Studies*, also serve for three days as consultants in their specialties. It is hoped and expected that a continuation and modest expansion of these consultant programs will provide basic information for forming selections policies that will strengthen already strong collections.

In this connection, it is worth noting cooperation provided by other Government agencies. One important instance was a project performed by cooperative effort involving the Hispanic Foundation and an executive agency, whereby a coun-

try-by-country and area-by-area list of currently published Latin American newspapers was compiled. This was then checked against Library of Congress holdings and receipts, and sample copies are being obtained of those not represented in the Library. In this instance, as in many others, the Hispanic Foundation served merely as an informational and coordinating body, dependent on the efforts of a widening circle of aid from within the Library of Congress, the Government, and longtime friends in the Hispanic areas.

### *Acquisitions Machinery*

The main sources from which the Hispanic collections develop are, in order of their importance, international exchanges, purchases, gifts, copyright deposits, and transfers from other Federal agencies. Acquisitions from copyright deposits and transfers from other agencies cannot be isolated for analysis and discussion within the framework of this report.

Overemphasis cannot be placed on the enormous reliance which the Library places on its Hispanic and other exchange partners to provide the basic materials produced by the scholars, thinkers, and officials in other nations, and the great debt of gratitude which the United States Government owes local librarians, officials, and friends for voluntarily keeping a watchful eye on this vital matter. Statistical treatment of international exchange receipts falls short of optimum. From incomplete data it would appear that annually 60,000 to 75,000 pieces are received from a vast exchange network in the Hispanic areas, numbering some 1,800 official, semi-official, and private agencies, institutions, learned societies, and similar bodies which produce publications of interest to the general collections of the Library. A "piece" may be the single issue of an important newspaper, an erudite monograph, or an

ephemeral mimeographed bulletin issued by an organized body of political exiles.

To further the desirable ends for which the international exchange network exists, from time to time the members of the Library staff travel in Latin America and other parts of the world renewing old friendships for the Library and making new ones. For instance, the Director of the Hispanic Foundation has, since 1952, visited nearly every republic in the Western Hemisphere and the colonial dependencies of the Caribbean—with the exception of the republics of Argentina, Bolivia, Chile, and Uruguay, and the French colonial dependencies—primarily to visit exchange partners and local blanket-order suppliers of books. Miss Phyllis Carter, Assistant Editor of the *Handbook of Latin American Studies*, while in Brazil on other official business made important contacts there, especially among groups interested in exchanging social science and statistical materials. Miss Emma Montgomery, Head of the Hispanic Exchange Section of the Exchange and Gift Division, made an important acquisitions trip to Spain and Portugal, and another to Cuba. Similarly, Mr. William Kurth, Assistant Chief of the Order Division, visited Cuba for acquisitions purposes.

Although at times it is difficult to provide suitable quantitative detail in the form of reliable statistics, the exchange network linking the Library of Congress to hundreds of institutions and thousands of Hispanic writers and officials is a paramount element in the continuing development of the Library's collections of Hispanica. Exchanges consist largely of current materials. A fair component of highly prized retrospective items in this steady inflow of exchanged material cannot, however, be overlooked.

Much the same can be said for the increments which gifts represent. Almost daily

individual authors kindly transmit their most recent works, often inscribed, to the Library. Generally more than 500 such annual donations enter the holdings of Hispanica. This element is perhaps quantitatively low, but qualitatively of the utmost significance, and the Library cannot too often express its gratitude to its Hispanic friends for their generosity.

### Purchases

Roughly speaking, about 15 to 20 percent of Hispanic acquisitions come through purchases, both from appropriated monies and income from trust or gift funds. In general, material is purchased only when it cannot be obtained through exchange, gift, or transfer. Purchases fall into two broad categories, one being blanket orders, and the other "special orders."

Under the blanket-order system, a reliable dealer is authorized to provide the Library with books and pamphlets produced commercially in his country or area. Careful specifications are drawn to exclude material unsuited for the permanent collections of the Library. The blanket-order system works well for the Hispanic world in general, but is only as reliable as is the local dealer, and national bibliographical control within each country. The blanket-order system applies exclusively to current materials and for items retailing at less than \$50 each. Constant vigilance and scrutiny of these blanket orders, through which the bulk of books and pamphlets are acquired for the general Hispanic collections, is maintained.

Special orders may be either for retrospective or for current materials. In the main they request specific single items, either offered by vendors to the Library for its possible purchase, or located in lists and catalogs issued by dealers throughout the world. Through special orders, known

gaps in the collections are gradually closed. Perhaps it is revealing to note that during the fiscal year 1955, the Hispanic Foundation expended a total of nearly 1,200 man-hours on recommendations and searches, almost exclusively for special order purposes.

During this year the Library expended in Hispanic areas a total of approximately \$20,000, for which it received 25,100 pieces. Approximately half the sum was paid for retrospective items and half for current materials, indicating that earlier lacunae in the collections are still being filled, at the same time that the major amount of current production is being added. Every producing area within the farflung Hispanic world was represented, usually for both retrospective and current materials. Following a trend already visible from earlier figures, the Iberian Peninsula (Spain, Portugal, and the offshore islands) furnished purchased material equal in value to all of Latin America and the Philippines combined. Although approximately the same sum of money was expended for retrospective as for current materials, quantitative receipts of the latter were 10 times greater than the former. In other words, only 2,980 noncurrent pieces could be purchased for about the same amount of money as 22,748 current ones. The older pieces become more and more difficult to obtain.

The supplying areas, ranked in magnitude so far as Library of Congress purchase receipts are concerned, roughly followed their order of size and importance in the Hispanic publishing world. Standing alone was Spain, followed by a group of large producing countries that included Argentina, Brazil, Mexico, and Portugal. The smaller countries trailed off rapidly from these leaders; lack of purchase receipts from them often means only that the Library has been satisfactorily obtain-

ing the items of permanent interest in the total annual national production, which is not very large or very significant in kinds of publications. Some of the less-developed publishing centers, for instance, produce local textbooks, translations, and other matter which is merely of marginal interest to the Library's collections.

Separate statistical analyses which have been made of serials and periodicals do not show results as clearcut as those for books and pamphlets. The bulk of periodicals and many serials come through exchange rather than by purchase. The only major difference in the trends between books and pamphlets and the category of serials and periodicals is that the latter are overwhelmingly current materials, generally representing continuations of subscriptions entered earlier or of new titles, which is a rapidly expanding category. It is probably significant that 60 percent of the funds expended in Hispanic areas were allocated to purchase of serials and periodicals.

Total purchases by the Library from all parts of the world compared with those exclusively from the Hispanic areas show that during the fiscal year 1955 approximately 5 percent of all pieces purchased for the general collections came from Hispanic areas; in terms of money expended, the sums for Hispanic areas amounted to approximately 7 percent of all such outlay. Approximately 14 percent of the funds used for noncurrent materials went to obtain older works from Hispanic areas. One of the provisional conclusions from the latter figures is that at present many of the Hispanic collections of the Library of Congress have been fairly well completed, so that to fill them in further, the items now obtained or obtainable are the rarer and therefore usually more expensive ones. This is shown to some degree below in the section on "Notable Acquisitions."

### Huntington Fund

One of the pleasurable responsibilities of the Hispanic Foundation is to administer, and to recommend purchase from, the Huntington Fund. Under its terms, the Library can purchase from the fund's income works published not more than 10 years previously which "relate to Spanish, Portuguese, and South American arts, crafts, literature, and history only." Established in 1927, the fund has been a major influence in creating the present collections.

During the period under study, the administration of this important gift was reviewed. General Order 1558, issued on July 15, 1954, newly specified in permanent fashion the limitations on materials to be purchased under the Huntington Fund, spelling out in detail the areas, forms of material, publication dates, and other matters related to the terms of trust. As a result, an apparently unexpendable surplus which had piled up in earlier years was liquidated through the purchase of materials falling within the terms of the trust, and at the close of fiscal year 1956 the fund was on a current basis. That is, its annual income is now being expended annually, with the backlog of unexpended funds reduced to negligible proportions. The result has been an enormous amount of acquisition activity which has enriched the Hispanic collections appreciably. In general, the Huntington Fund makes it possible for the Library to purchase most of the current and recent publications in the humanities and in some other fields. The weakness noted in 1918 in these spheres has been transformed into a major strength, for not only the works of "better known contemporaries" but even little-known ones who may become equally famous are added through the late Archer M. Huntington's benefaction.

### Notable Acquisitions, 1953-1956<sup>\*</sup>

In view of the enormous number of pieces acquired from Latin America during the three years under review, it would be impossible even to highlight specific titles among the scholarly monographs, new serials, and similar items which have become matters of routine acquisition. However, certain materials are worth remarking upon, both to illustrate some of the present selection policies and for the intrinsic merit of the acquisitions.

One of the fields in which the Library attempts a selective but exhaustive treatment is for the works of Cervantes. Important gifts have built up a collection of *Don Quixote* unparalleled in quality, although perhaps outstripped in the number of various editions. The Library attempts to collect every significant edition of this masterwork. Since November 1953, for instance, it has obtained four editions in Russian as well as one in Norwegian and a 5-volume Portuguese translation made and published in Brazil. A new Catalan version also was received, as well as a reissue on paper of the edition printed on cork in 1907 which reproduced the text of the 1608 edition for the first part of *Don Quixote* and that of the 1615 edition for the second part.

Of more enduring value was the acquisition of the 4-volume memorial edition of *Don Quixote de la Mancha*, published officially by the Spanish Government to commemorate the third century of Cervantes' death. This edition, which was not commercially distributed, is enhanced by the illustrations prepared for it by the late Ricardo Marín, numbering approximately 200. To celebrate the acquisition of this important item and to honor the artist, who was then living in Mexico, the Library

<sup>\*</sup> Data for this section were compiled by Mr. Francisco Aguilera, Assistant Director, Hispanic Foundation.

placed on exhibit in 1955 the original drawings for this edition, which were lent for the occasion by Señor Marín.

To strengthen its Cervantes material in works other than the *Quixote*, the Library was fortunate to obtain the Madrid 1614 edition of *Viage del Parnaso*.

An example of extraordinary bookmaking is a copy of the 1946 reprint of Father Luis de León's Spanish translation (1806) of the *Song of Solomon*, issued in a limited edition of 470 copies, of which 250 were printed on cork, in a specially made box. The cork copy acquired by the Library is numbered 32.

The Library was also fortunate to obtain a contemporary and rare edition of Luis de Góngora y Argote's *Obras en verso del Homero español* (Madrid, 1627). Indicating that its tastes are not confined exclusively to the Golden Century are the first four volumes of the *Revista de Madrid* (1881-82), directed by M. García Romero. First editions of two important twentieth-century Spanish figures were also added: Juan Ramón Jiménez' *Eternidades, verso 1916-1917* (Madrid, 1918), by the winner of the Nobel Prize in literature for 1956, whose benefactions to the Library have been many; and Federico García Lorca's *Primer romancero gitano, 1924-1927* (Madrid, 1928). When, in 1955, the Foreign Minister of Spain visited the United States, his government graciously provided an outstanding collection of important works, transmitted through the Spanish Ambassador in Washington. Transactions of learned societies in Spain, not previously in the Library, were received in this group, as well as *Catálogo de las piezas de teatro que se conservan en el Departamento de Manuscritos de la Biblioteca Nacional* (2d ed., 2 vols., 1934-35). The link between Spain and Europe and the New World was clearly visible in a manuscript dated 1506, addressed to Ferdinand V, Isabella's spouse,

and Lorenzo Gambara's *De navigatione Christophori Columbi libri quattuor* (Rome, 1585).

The other major Iberian nation, Portugal, was not overlooked. Exemplary of purchases from this important area is Fernando Pessoa's *Obras completas* (Lisbon, 1945-46). The Portuguese overseas empire is represented by works like C. M. Ribeiro's *Os Indo-Portugueses; perante a história da colonização de Moçambique* (Lourenço Marques, 1930) and Otto Jessen's *Reisen und Forschungen in Angola* (Berlin, 1936).

The farflung cultural influences of the Hispanic world can be seen in such studies as F. Butavand's *Analogies de l'étrusque avec le basque* (Paris, 1918).

In view of the fact that the *Handbook of Latin American Studies* provides a steady index to receipts from Latin America, it seems unnecessary to detail outstanding acquisitions from that area, but, because of their special importance, some retrospective items can be noted. One was a complete file of *Mundial* magazine, in 6 volumes (May 1911-April 1914), edited by Rubén Darío in Paris. Of considerable consequence, also, is a nearly complete run of *La Antorcha, Revista Hispanoamericana*, also published in Paris, and edited by José Vasconcelos, an outstanding Mexican intellectual. An interesting and important "manuscript description of Peru," written in Lima during 1792, was added to the collections of the Manuscripts Division.

It seems, on the basis of these highly selected samples, that the somewhat unflattering descriptions of the Hispanic collections of the Library of Congress in 1901 and in 1918 are no longer wholly valid. The Library is now very strong in Hispanic American literature and thought; it also maintains a commanding position in its holdings of social science, and it continues

a longstanding dominance in official and legal publications from Hispanic areas.

### *Problems and Prospects*

The acquisitions problems in the Library of Congress parallel those found in most libraries of the United States having a special interest to Hispanic areas, magnified greatly because of the size and scope of the Library's operations. In order to discuss these mutual problems, the University of Florida Libraries and the Columbus Memorial Library of the Pan American Union cosponsored a First Seminar on the Acquisitions of Latin American Library Materials, which was held at Chinsegut Hill Library, Brooksville, Fla., on June 14-15, 1956. To facilitate interchange of ideas and opinions, 16 working papers on various aspects of acquisitions problems were prepared by qualified persons and distributed before the Seminar met. These covered such general topics as selection of materials and bibliographic sources, purchase and exchange of book and nonbook materials, Latin American periodicals and their acquisition, and government publications and documents of inter-American organizations. Six intensive sessions not only discussed materials presented in these background and working papers, but related topics and ideas. The results of these fruitful and stimulating interchanges appeared in the form of 16 concrete resolutions, either summarizing a possible solution to a problem, or asking that an appropriate group or agency give attention to it.<sup>6</sup>

A glance at some of these resolutions summarizes general problems of acquisition in Hispanic fields, most of which are

shared by the Library of Congress. The lack of knowledge about activities of other institutions and their policies makes it difficult for any or all to establish plans for cooperation and institutional responsibility for certain fields; therefore, a recommendation from the First Seminar stated that such policies be stated, compiled, and circulated to the libraries with major acquisitions programs in the Latin American area. Connected with this was the recommendation for a study to provide data on the major Hispanic collections in libraries of this country. The possibility of supporting a cooperative buying agent was also recommended by the Seminar, as was a suggestion that the Library of Congress develop a "Handbook of Latin American Learned Societies with Exchange Programs," as it carries on the single largest exchange business. The Hispanic Foundation was specifically asked to prepare, in cooperation with interested institutions, a cumulative index to the *Handbook of Latin American Studies*, which is not only an indispensable reference tool but also substantially aids libraries throughout this country and the world in their acquisitions programs.

It was similarly recommended that interested institutions group together and analyze the knotty problem of indexing Latin American periodicals, on a cooperative basis if possible. In order to lay the groundwork for cooperative microfilming programs, the assembled representatives of libraries suggested that all libraries having holdings of given periodicals be circularized to obtain information as to the extent of their holdings and whether they would be inclined to participate in such microfilming programs. Certain specific suggestions were made concerning acquisition of government and official publications, and the improvement of information concerning inter-American documents.

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<sup>6</sup> Imogene Hixson, comp., *Final Report and Papers of the Seminar on the Acquisition of Latin American Library Materials, Chinsegut Hill Library, Brooksville, Florida, June 14-15, 1956* (Gainesville, 1956), esp. p. 20-25.

A hopeful sign for the future is that the First Seminar recommended that to pursue and follow up common problems adumbrated at Chinsegut Hill, a Second Seminar be held. The Pan American Union, the Inter-American Bibliographical and Library Association, a host institution, and the Library of Congress were named to the Organizing Committee. At this writing

plans have been laid to hold the Second Seminar at the University of Texas. Subcommittees are at work on problems related to indexing of periodicals and microfilming, to be presented at the proposed meeting.

HOWARD F. CLINE  
*Director, Hispanic Foundation*



## SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

*Annual Report of the Librarian of Congress for the Fiscal Year Ending June 30, 1955.* 1956. 130 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price \$1.75.

*Casting Techniques for Explosive and Other Non-metallic Materials.* 1956. 50 p. By Thomas C. Goodwin, Jr.; edited by Mrs. Mauree W. Ayton. This bibliography was prepared for another Government agency and is for sale by the Card Division, Library of Congress, Washington 25, D. C. Price 45 cents.

*Catalogue of the Library of Thomas Jefferson.* Vol. 4. 1955. 568 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price \$6.25. This fourth volume of E. Millicent Sowerby's definitive 5-volume catalog of the library which Thomas Jefferson sold to the Nation in 1815 records nearly a thousand books in the fields of mathematics, geography, art and architecture, music, and literature.

*Geography of Yugoslavia, A Selective Bibliography.* 1955. 79 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price 70 cents. Compiled by Borivoje Z. Milojević of the University of Belgrade, this is the first authoritative bibliographical listing of publications on the geography of Yugoslavia.

*Library and Reference Facilities in the Area of the District of Columbia.* Fifth (1955) edition. 1956. 183 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. Price \$1.35. This directory to 249 library sources in the Washington area was prepared under the direction of Legare H. B. Obear, Chief of the Loan Division, with the cooperation of the D. C. Library Association and the D. C. Chapter of the Special Libraries Association.

*Library of Congress Catalog—Books: Authors.* January 1956. 1956. 132 p. For sale by the Card Division, Library of Congress, Washington 25, D. C. This is the first issue of the expanded catalog, which now is "A National Union Catalog Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries."

*Union Catalog of Hand-Copied Books in Braille.* 1956. 581 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D. C. Price \$0.25. This catalog furnishes a composite record of all readable Braille books in 38 key libraries and organizations throughout the United States. More than 15,000 titles are listed, the majority of which exist only in single hand-Brailled copies. It was edited for publication by Mrs. Zoe H. Wright of the Division for the Blind.